शिल्पप्रकाशः
ŚILPA PRAKĀŚA



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

"The Śilpa Prakāśa is an important addition to the existing literature on Indian Śilpa texts." (V.S. Agrawala). This early text on Orissan Temple architecture (possibly from the 10th cent. A.D.) describes various temple types of Orissa, but especially a tantric temple termed Vimānamālinī with its sub-types Padmagarbha and Kāmagarbha. The latter could be identified with the 10th cent. Vārāhī temple at Caurasi near Konarak. The text goes into great detail of the architecture, the iconography and the symbolism of all the parts of the temple. Its unique contribution lies in the description of yantras or symbolic diagrams underlying the architecture as well as sculpture.

The original author was not only a practising tāntrika, but also an expert architect speaking from experience.

The text was first discovered, edited and translated by Alice Boner with the help of Pandit Sadāśiva Ratha Śarmā of Puri, and published by Brill (Leiden) in 1966. The present edition is a completely revised version of text and translation, with new illustrations, on the basis of a palmleaf manuscript, with added Indices.

This edition will be extremely valuable for understanding not only the temple construction but the entire symbolism underlying the unique temples of Orissa.

कलामूलशास्त्र-ग्रन्थमाला

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रामचन्द्रमहापात्रकौलभट्टारकविरचितः

शिल्पप्रकाशः

ŚILPA PRAKĀŚA

Medieval Orissan Sanskrit Text on Temple Architecture

by

RĀMACANDRA MAHĀPĀTRA KAULA BHAṬṬĀRAKA

INTRODUCTION AND TRANSLATION
BY
ALICE BONER AND SADĀŚIVA RATH ŚARMĀ

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BETTINA BÄUMER
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PREFACE TO THE SECOND EDITION

Alice Boner's pioneering translation of the Śilpa Prakāśa, a unique text in the field of Śilpaśāstras, has remained almost unknown in India, since it was published in Leiden and was not easily accessible to scholars in India. Besides, the book has been out of print since almost 20 years. Therefore a revised edition became a necessity especially in the light of an increasing interest in the ancient texts on architecture and sculpture, Vāstu and Śilpaśāstra.

A complete revision of the text and translation could be undertaken on the basis of only one illustrated manuscript which was in the possession of the Alice Boner Institute Varanasi and which was therefore made the basis for the new edition. Since the other two MSS which Alice Boner used were no longer available, the variants given from MS 2 in the Printed Text (PT) are noted as variant readings. The Printed Text had been heavily edited by Pandits who were more concerned with correct Sanskrit than with the technicalities of architecture, and therefore it could not be used. The editorial principle followed now was not to change the peculiar style of a Śilpaśāstra by making it conform to Pāṇinian grammar. Only the most necessary corrections were done in the text.

As it has been stated by editors again and again, the language of these texts is grammatically defective, but by this the meaning is not affected (e.g. the Śilpa Prakāśa invariably uses the form *etāni bhedāni*, among other faulty forms). As the text itself, and Alice Boner in her introduction, makes sufficiently clear, the author, Rāmacandra Mahāpātra Kaula Bhaṭṭāraka, was not a Sanskrit Pandit, but was himself an architect. This is reflected in the character of the text. Along with a revision of the Sanskrit text, coming closer to the original as given in the MS, the translation was also completely revised. In spite of many mistakes in the earlier edition, Alice Boner's intuition regarding the correct meaning, supported by Pandit Sadāśiva Rath Śarmā's traditional knowledge, is surprising. In many cases her doubts could be clarified on a careful new reading of the MS.

Thus, in spite of a revised version of text and translation, the basic understanding of the meaning remains, especially with regard to identifying the temple types described with extant temples of Orissa, the most outstanding example being the Vārāhī temple at Caurasi, belonging to the Kāmagarbha type called Vimānamālinī.

The last forty years have seen much new research and publications on the temple architecture and sculpture of Orissa (see Bibliography). In this light the dating of both, the text and the Vārāhī temple at Caurasi could be established with greater precision. Both on historical as well as stylistic grounds, this has resulted in an earlier dating of text and temple (see below, note by R.P. Das). The temple is now dated around the early part of the 10^{th} century (see Th. Donaldson Vol. I, p. 274).

The question remains whether the author of the Śilpa Prakāśa was also involved in the building of this temple which he describes in great detail and with evident love. His attachment to this temple (and others of its kind which are not extant now) is also related to the fact of his religious affiliation to the Kaula Sampradāya and to the Tantric forms of the goddess, Bhaṭṭārikā, as his name itself expresses.

Whatever may be the answer to this question, the Śilpa Prakāśa constitutes an important testimony to the tāntric traditions of Orissa and their architectural and sculptural expressions. Alice Boner in her introduction goes into the importance of Yantras described in the text, both in the architectural sense of ground-plan, and in the sense as symbolic, ritual and compositional diagrams underlying the sculptures. Yantra being one of the essential components of Tantra, besides Mantra and Mudrā, they assume here their proper role as the abstract visual form of the Divine. In the much later text of Orissa, Śilparatnakośa (see Bibliography), it has been clearly shown that the Rājarāṇī temple of Bhubaneśvar (which is dated about a century later at 1025 A.D.) is not only based on a ground-plan of the Śrīyantra, but even the elevation of its *śikhara* is a three-dimensional Śrīyantra. This text shows that as late as the 17^{th} century this tāntric tradition was alive in Orissa, not so much in the construction of temples, but in their interpretation and ritual use.

This only confirms the earlier insights of the Śilpa Prakāśa. But the authority on which the text bases its tradition is the Saudhikāgama an encyclopaedic text on both, secular and religious architecture, which therefore must predate the 10^{th} century. This text has been edited and is in the process of translation and publication. This will show the continuity of the tāntric tradition from at least the 9^{th} to the 17^{th} century in Orissa.

Bettina Bäumer

Varanasi
Śivarātri 2003

HISTORICAL NOTE ON THE DATING OF THE TEXT

by
RAJENDRA PRASAD DAS

"Airāvata Maṇḍala comprised the South-Eastern part of Dhenkanal District, the Narasinghapur and Banki region (of Cuttack District) and part of Nayagarh Subdivision (now Nayagarh District) of Puri District." (Dhenkanal District Gazetteer p. 52-53). Its capital was Jayapura, identified with a village of the same name in Dhenkanal District. It was a small principality ruled by the Nandodbhava Dynasty from the middle of the 9th century to the middle of the 10th century. The Nandodbhava rulers were the vassals of Bhaumakaras who established the extensive Toṣali Empire in Orissa in 736 A.D. and continued to rule upto the middle of the 10th century. Toṣali was conquered by the Somavaṃśīs of Kośala and Airāvata Maṇḍala was merged into the Somavaṃśī Empire by the time of Udyota Kesarī, presumably the builder of the Liṅgarāja Temple and son of Kolāvatī, the builder of Brahmeśvara Temple.

The last epigraphic record containing the name of Airāvata Maṇḍala was the Narasiṃhapur copperplate of Udyota Kesarī (1040-1065 AD), issued in his 4th regal year, i.e. about 1043 AD. By this time Airāvata Maṇḍala was a part of Somavaṃśī Empire.

The Bhaṭṭārikā Pīṭha is at the foot of a hill abotting the left of the Northern Bank of Mahānadī river, in Śāsaṇga Village which might have been the Samarava Khaṇḍa of the Copperplate Grant.

Vīravarma, the patron of the architect author Rāmacandra, was possibly a later minor ruler of a part of the old Airāvata Maṇḍala who flourished after the Nandodbhavas whose last known record was dated 929 A.D. Since Vīravarma was ruling after 929 A.D. and before 1043 AD, he belonged to a period around the middle of the 10th century. A.D. or to the early 11th century.

PREFACE TO THE FIRST EDITION

by
V. S. AGRAWALA

The Śilpa Prakāśa is an important addition to the existing literature on Indian Śilpa texts. Four copies on palm-leaf of this work are known, two discovered in Orissa and two in Āndhradeśa, as detailed in the Introduction. Three were exhibited at the 26th International Congress of Orientalists in New Delhi in January 1964. There they were examined by scholars and experts and found to be genuine, and there cannot be any doubt about the authenticity of this unique text. This work has a character different from other Sanskrit works on Temple-architecture, in that it concentrates on one particular temple-type and gives a detailed description of its architecture, illustrated in one of the copies, MS. 2, with drawings of the component parts. This illustrated manuscript is particularly valuable, because it is unparalleled in the whole range of Sanskrit Śilpa Śāstra literature found until now. It is the work of a Master Architect who shows his professional skill in the detailed descriptions contained in the text.

Miss Alice Boner and Paṇḍita Sadāśiva Rath Śarmā, the discoverer of three of these texts have fulfilled their obligation of making a critical edition and of preparing an English translation of the text with a detailed introduction and historical notes. A very useful illustrated glossary of technical terms is attached at the end. The two authors are to be felicitated on the labour of love which they bestowed on this self-imposed task.

The author of this text, who gives his name as Rāmacandra Kaula Bhaṭṭāraka was an Orissan architect living in a tāntric village on the banks of the Muśalī river and enjoying the patronage of one Rājā Vīravarman of Airāvata Maṇḍala. As a follower of the Kaulācāra doctrine he worshipped Jagannātha under the name of Dakṣiṇa Kālikā. He frequently mentions the Saudhikāgama as the source of his knowledge

and his authority. This seems to refer to a tāntric school of temple-architecture, of which not much is known to-day, and on which this text gives valuable information.

The Saudhikāgama was apparently based on tāntric doctrines and the Śilpa Prakāśa is entirely imbued with this doctrine. The word *Saudha* seems here to be taken in the sense of temple or shrine, and the title *Saudhika* seems to correspond to the title *Salāṭa* in Saurāṣṭra, which means a stone-worker.

The text begins with an invocation to Viśvakarman and Yantrakālikā as the presiding deities of all temple-building, and throughout the text the practice is followed of depositing and consecrating *yantras* in the foundations and below various parts of the temple as well as under the images of deities. This is a distinctive characteristic of tāntric traditions. In other Śilpa Śāstra texts, as for instance in Ṭhākura Pherū's *Vāstuśāstra*, which in the general plan of topics is very similar to the Śilpa Prakāśa, there is no mention of any *yantra* consecrated below the temple. There is mention only of the *Śeṣanāga cakra*, which however occurs also in the Śilpa Prakāśa under the name of *Nāgabandha* (I.58). For the construction of temples the author also uses the term *prāsādamaṇḍana* (I.12), which is the title of a Rājasthānī Śilpa text by Sūtradhāra Maṇḍana, a very appropriate expression still current all over northern India to denote the complete operation of planning and building a house or a temple (*ghar māṇḍanā* or *mandir māṇḍanā*).

A distinctive feature however of the Śilpa Prakāśa is the method followed in the outlay of the ground-plan of temple and *mukhaśālā*, starting from the centre of the *garbhagṛha*, and growing outwards in geometrical proportions based on units of measurement underlying the *garbhagṛha* (I.61-85). Under the *garbhagṛha* a Yoginī *yantra* has to be consecrated (I. 90-106), which also does not occur in other Śilpa Śāstras.

The Orissan temples have all one characteristic in common, in that they are divided into vertical sections running from the base to the top of the *śikhara* and are called *rathas* or *pāgas*. These are separated from one another by deep chases called *khāndis* in Oriyā and *viśrāntisthala* in Sanskrit, which would correspond to what in Rājasthānī architecture is called *salilāntara* (narrow channel). In front of the entrance of temple and *mukhaśālā* there are invariably round steps called *nandāvarta*, which occur also in shrines and *stūpas* of South India and Ceylon and they are called moon-stones (*candraśilā*).

The doorframes of temples have since Gupta and post-Gupta times been carved with various bands of decorative friezes. Varāha Mihira in

his Bṛhat-Saṃhitā (56.14.15) goes into the details of these decorations, such as (*śrīvṛkṣa*), of full vessels (*pūrṇaghaṭa*), of *patravallī* (floral scrollwork), and of love-scenes (*mithunas*). He also mentions the figures of *pratihāras* (door-guardians) in the lower quarter of the door-jambs, all features which actually appear on the doorways of the famous Devagarh and Dahaparbatiyā temples. The Śilpa Prakāśa retains some of the older motifs and adds new ones. At the base of the doorjambs the Pratihāras are now called Dvārapālas, and are sometimes conceived as furious or grotesque figures of Pramathas (destroyers, tormentors) and Gaṇas, the dwarfish sons of Kubera. They are sometimes also represented with tiger- or lion-faces (*vyāghra-siṃhānanī*) as those on the temples of Rāmacaṇḍī and *alaka-padma* in Puri.

In those forms they were called Bhairavas and were supposed to ward off and to frighten away all evil influences from the temple.

In the oldest temples we find also Nāgarājas with full water-vessels flanking the doorway, as auspicious and treasure-bringing symbols. Much attention was paid in all brāhmaṇical temples to the decoration of these doorframes, and besides the various vertical bands, the horizontal lintel always bore the image of Lakṣmī, as a sign of auspiciousness, or of a divinity which had some relationship with the divinity installed in the shrine. The Goddess Lakṣmī, which could be a general symbol of auspiciousness or the distinctive sign of a Viṣṇu temple had its correspondence in the figure of Lalāṭabimba in Rājasthānī temples. In Śiva temples there may be Gaṇeśa or the Marriage of Śiva and Pārvatī or Lakulīśa on the lintel. The Śilpa Prakāśa mentions two types of Lakṣmīs, Gaja-Lakṣmī and Śubha-Lakṣmī, the former having the cloud-elephants above her head, and the latter having them as pedestal-figures.

The Navagraha stone above the door-lintel was not known in Gupta temples such as at Devagarh and Dahaparbatiyā, but came into use in early medieval temples as testified also by the Śilpa Prakāśa.

Another very important feature of medieval temple architecture, especially in Orissa, was the *Vajramastaka*, of which the Śilpa Prakāśa gives a detailed technical description (I.120-152). It began to emerge in the later Gupta period, as a round *gavākṣa*-window, dominated or not by a lion-face, and was appropriately called "*grāsa*" or "*kīrti-mukha*", the latter term being derived from the sun-windows or openings (*mukha*) of a *caitya*-hall rock-excavation (*kīrti*). The round window with a lion-head on top on the face of cave-shrines was gradually conventionalized into a decorative motif applied to the front of temples.

In Purāṇic literature it is referred to as *pañca-vaktra* (lion-face) or *kīrti-mukha*, and it was believed that the security of a temple structure depended on the strength and stability of this element, and its destruction in any manner signified the collapse of the monument containing it. In the *Gopuram* of Rāvaṇa's palace at Laṅkā it was figured prominently, and Rāma was advised to break it with his bow in order to bring about the downfall of the citadel. This secret was revealed to Rāma by two Rākṣasas, Atikāya and Mahākāya. The Padma-Purāṇa, *Pātāla khaṇḍa*, Chap. 112, *śloka* 233 says:

> *Gopurasthaṃ tadā dāru pañcavaktram atheṣuṇā,*
> *Cicheda pañcadhā tena Rāmas tvāṃ mārayiṣyati.*
>
> That lion-face on the wooden *Gopuram* was cut by an arrow
> into five pieces, because of this Rāma will kill you (Rāvaṇa).

The Śilpa Prakāśa has given this motif the appropriate name of *Vajra-mastaka*. In the *Vajra* doctrine prevalent then in the tāntric schools, the *Vajra* denoted diamond-like solidity which could not be fractured even by lightning. This motif was placed on the front of the *śikhara* in conspicuous dimensions, but also on the base of temples and door-jambs in smaller size. This motif variously called *vajrāṅga* or *vajramastaka* could also be placed on the base or top of pillars.

As many other decorative and symbolic motifs of earliest Indian art have come down to medieval times, putting on a new complexion, the ancient tree-and-woman motif is reappearing here in the *gelaba-nārī*, in which beautiful female figures are entwined with creepers, and the love-couples hanging from the ancient *kalpa-vṛkṣas* (wish-fulfilling trees) are reappearing here as *mithunas* and *keli-bandhas*. The Śilpa Prakāśa also mentions figures of Rāma and Kṛṣṇa on the door-jambs, which in Gupta art (Deogarh Temple) appear on the temple-base. The *raṅgaṇī* flowers mentioned in the Śilpa Prakāśa correspond to the four-petalled *mallikā* flower on Gupta door-ways and the *jalapatra* motif of the Śilpa Prakāśa, where semicircular leaves are superimposed in a vertical band is very similar to the *śrīvṛkṣa* motif in Gupta art, produced by superimposed palmleaf motifs. While other Śilpa Śāstras take a bird's eye view of the architecture of various regions and times, the author of the Śilpa Prakāśa limits himself strictly to his own time and place, although he fully acknowledges the authority of older scriptures.

The very word *kīrti*, which originally meant a rock-excavation or a *caitya*-hall, as in the Traikūṭaka inscription of 493 A.D., is used here in the sense of temple.

The ancient motif of the *Śālabhañjikā* carved on the *toraṇas* of Buddhist *stūpas* returns in yet another way on medieval temples. In the Śilpa Prakāśa the graceful female figures distributed in great profusion on the temple-wall are called *Alasā kanyās*, in the plural *Alasā-bandha* or *Nārī-bandha*.

This *Alasā kanyā* motif is a great favourite with the author of the Śilpa Prakāśa and he recommends its use on numerous places of the *vimāna* and the *mukhaśālā*. He even goes so far as to say, that a temple shorn of this type of decoration will remain without interest and bear no fruit (I.393). He enumerates 16 types of female figures, who bear different names according to their features, poses and emotions.

In other Śilpa Śāstra texts the lists of such figures are even larger. In the Saurāṣṭra tradition, 32 types of what is called there *Nāṭaka-strī* are given. A few figures only are common in the two lists, although even their names differ. What in the Śilpa Prakāśa is called *Alasī*, is *Līlāvatī* in Saurāṣṭra. What is *Darpaṇā* in the Śilpa Prakāśa becomes *Vidhicitā*, and what is *Mātṛmūrti* becomes *Putravallabhī* in Saurāṣṭra, and *Guṇṭhanā* in the Śilpa Prakāśa becomes *Manohaṃsā* there. In Rājasthānī tradition they are called *Prekṣaṇikās* (derived from *Prekṣaṇa* or dramatic show) owing to their often assuming dramatic poses.

After having described the *mukhaśālā* of his temple in the first part of this text the author proceeds to describe the *vimāna* in the second part. He first gives a short description of 12 types of temples, which he says are in the tradition of Viśvakarman, although their list is evidently confined to the types found in Orissa. Other texts like the recently published text *Pāñcarātra Prāsāda Prasādhana*, compiled by H. Daniel Smith, or the Śilpa-Ratnākara compiled by Narmada Sankara Mulajibhai contain far larger lists. One of the temples described in the Śilpa Prakāśa is particularly noteworthy, because it bears a Buddhist name, and although being a Hindu temple points back to the Buddhist tradition, which prevailed in Orissa down to the 12th Cent. A.D. This temple has a rather peculiar form, since it has secondary spires attached to the central spire, somewhat in the way as they are used in Rajasthan under the name of Śṛṅgas or Uruśṛṅgas. The followers of the Saudhikāgama call this type of temple the *Mañjuśrī*. Then the Śilpa Prakāśa proceeds to explain in minute detail all elements of the *vimāna*, from the *pañcakarma* to the *jaṅghā*, the *koṇaka*, the *anartha* and *anurāhā* and the *rāhā*, with all their

structural and ornamental elements. In the chapter on the *vimāna* the author also makes a cogent and explicit defence of the amorous sculptures (*Kāmakalābandha*, II.499-504). Its style is pure and attains to philosophical heights, while frankly declaring that these motifs are in accordance with *Kaulācāra* rites. These sculptures are said to be based on the *Kāmakalā-yantra*, which is the secret of the Kaulācāras and is represented as a Śiva-liṅgam, surrounded by 16 *yonis* with the names of 16 *Śaktis*, and surrounded by a ring of 8 Yoginīs (II.526-529). This is the most important and most sacred decoration of the *vimāna's* outer parts. The author makes an interesting distinction between the *Keli-bandha* and the *Mithuna-bandhas*, the former ones denoting mere love-play, while the latter may depict *Vīrācāra* rites or sexual union.

Another feature upon which the author lays great stress is the lion-figure, and he says that without lions adorning every place the monument would lose all its significance. Four types of lions are prescribed according to the place where they stand. The Virāja lion, standing on his hind-legs and turning backwards, in what elsewhere is called the *siṃhāvalokana* attitude, is mostly used for the *khāndis* between the *pāgas*. The Jāgrata or seated lion with a raised paw, known elsewhere as Kṣubhyamāṇa or Khummāṇa *siṃha* is best on top of the roof. The Udyata or jumping lion called elsewhere Jhampa-*siṃha* is mostly for the front of the *śikhara*, and the Gajakrānta lion, overpowering an elephant, called elsewhere Siṃhakuñjara is for the front of the *śikhara* as well as for the front of portals.

Two types of *kalaśas* are also mentioned, the one in the form of a *yūpa* or sacrificial post for Devī temples, and the other in the form of a full water-vessel for Śiva or Viṣṇu temples.

This important treatise on Śilpa Śāstra ends with glowing tributes to the merit of building temples, and says that this is equal to the Rājasūya (coronation of the King) or to a Soma sacrifice. It also eulogizes the Śilpa-Śāstras descended from Viśvakarman which have kept the torch of the science of Śilpa burning through the ages.

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Second Edition

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Our special thanks are due to David M. Peters who took new photographs during two visits to Orissa and who did the lay-out of the plates.

Most of the drawings have been taken from the first edition, from the hand of Pandit Sadāśiva Rath Śarma. A few drawings have been newly made by Balakrishna Nanda.

Dr. Advaitavadini Kaul, Editor in the Kalākośa Division of IGNCA, has been looking after the printing with great care. We thank her for her patience.

Finally we express our gratitude to the Alice Boner Foundation and its President, Dr. Eberhard Fischer, for making this research possible and for financing the entire preparation of the camera ready copy.

B. Bäumer
R. P. Das
S. Das

First Edition

We are very grateful to Sri Sri Srinivasa Ramanuja Dasa, Mahant of the Emār Math in Puri for kindly lending us Ms. No. 1 from the Raghunandan Library at the beginning of our studies, and to the Justice H. Mahapatra, Member of the Senate and Syndicate of the Utkal University, who was instrumental in obtaining for us Ms. No. 2 from Sri Haribandhu Tripathi, Librarian of the young Men's Library in Manjusa. We are particularly indebted to Sri Jagannatha Rajamani, the Raja Saheb of Manjusa for having parted with this precious illustrated manuscript in the interest of our studies.

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Alice Boner
S.R. Sarma

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INTRODUCTION

by
ALICE BONER

Historical Notes

The Śilpa Prakāśa occupies, among Śilpa Śāstras, a special and unique position. The hitherto known texts on Vāstu-vidyā, and what parts of the Purāṇas have been dedicated to this subject, are theoretical treatises, whose authorship is mostly attributed to legendary and mythical personalities of Ṛṣis and gods. They are bigger or smaller compendia of general principles and rules of architecture and all allied arts. They cover a vast number of subjects, a vast number of art-forms spread over the length and breadth of India, and even considerable time-perspectives. On critical analysis they appear to be collective works, built up of successive stratifications, of accretions, elaborations and modifications undergone in the course of many centuries. Since they give elaborate classifications and descriptions of all types of temples, towns, forts, houses, gateways, wells etc., of innumerable types of imagery, with their ornaments and attributes, they have come down to us as veritable store-houses for the study and preservation of art-forms that have been in use since the most ancient times. They form the broad historical foundation on which it was possible to retrace the development of Indian art and architecture from its very beginnings.

The Śilpa Śāstra presented in this volume is a different type of work. It does not claim divine authorship, but is avowedly written by a historical person, of whom we learn the name, ancestry, religious profession and residence. Since this person happens to be an architect by profession, speaking about his own work, it gives the book from the very outset a complexion of specialized competence. The author concentrates all his efforts on the elaborate description of one particular type of tāntric temple and on the method of its construction. Whatever descriptions there are of a general character appear only in the margin, as a sort of framework to the central subject of the book. They are set at the beginning only of each one of the two parts, into which the book is divided, and almost give the impression of being mere concessions to the generally accepted procedure of presenting a Śilpa Śāstra text. This is especially so in the case of the introductory paragraphs to the second chapter, which have no necessary connection with the avowed subject of the book, and appear more like later accretions, added by some

zealous copyist who was eager to improve upon his model. They contain brief accounts of temple-forms, such as the Mañjuśrī, the Mahāmeru and the Kailāsa, which most probably are of a later date than the actual subject of the book. Moreover, these cryptic references to other temple-forms do not show in the least the same degree of competence as the rest of the book and are not everywhere intelligible. The same can be said of the short notes on the various forms of *koṇakas, anarthas, anurāhās* and *rāhās* used on these *rekha* temples, which therefore remain of rather uncertain identification. Although we have done our best to elicit their meaning, our rendering of these parts, from *śloka* 3 to 44 and from 106 to 151 of the second Prakāśa can in consequence not be considered as anything but tentative.

When in these preliminaries our author, however, touches on tāntric forms of temples, like the Rathayukta, the Vaitāla and the Hemakūṭa represented by the Paraśurāmeśvara, the Vaitāl and the Gaurī temples of Bhubaneswar, the exposition, although brief, becomes perfectly lucid and clear. Not to speak of the main subject of the book, the two Vāḍabhī types of temples, the Padmagarbha and the Kāmagarbha, which are described very systematically and with minutest care of details.

Apart from these excursions into extraneous subjects, the text is of one single piece, as it would necessarily be, when written by a single person and centering around one single theme. If it is thus more limited in scope than other Śilpa texts, it has, on the other hand, the unique distinction of introducing the reader right into the very workshop of an architect, where he will not hear disquisitions of theoreticians or compilers, but the practical instructions of a professional, of a Master-architect, who is initiating and guiding his disciples and co-workers. He has the privilege of hearing from the Master's own lips, how every part of the temple has to be fashioned, its proportions in respect to other parts, and the proportions of all parts with respect to the whole. He is enabled to enter into the very actuality of building operations, being guided systematically from the lay-out of the groundplan and the excavation of the foundations to the elevation of the walls, the *śikhara* and the roofing. Over and above all, he has the privilege of receiving, together with the disciples, initiation into a number of secrets, religious and professional, connected with the art of temple-building.

The Master, being avowedly a Kaulācāra, attaches very great importance to the symbolical *yantras* that have to be placed and consecrated below every part of the temple. Similarly he insists, that all images of divinities that adorn the temple have to be composed on *yantras* and have to be visualized by the sculptors according to their *dhyānas*. Even for merely decorative motifs he gives compositional diagrams.

Thus the Śilpa Prakāśa has the rare merit of providing practical instruction into the art of temple-building on all levels, on the religious and ritualistic, as well as on the architectural and technical plane. This gives a feeling, that, with an adequate disposition of mind and heart and the availability of trained workers, it would be possible even today to build a temple according to its directions.

The text of the Śilpa Prakāśa exists, as far as we know today, in four copies only. Three of these were consulted for working out the present translation. The existence of the fourth copy came to our knowledge only recently, and therefore could not be included in our studies. It is in the custody of Śrī Goswami, Arisandha Math, Nimapada (Distr. Puri, Orissa).

The three copies on which our translation is based, carry each a colophon, in which the copyist mentions his name, the king under whom he lived and the date on which he completed his work. These copies have been numbered by us in the order in which they were found.

Colophon of Ms No. 1:

> I declare this Śilpa Prakāśa to be one among the Śilpa Śāstras. In the village of Śobhanapura situated on the banks of the Ṛṣikulya (river), this book was transcribed by me, the best Brāhmaṇa Narasiṃha of Kapiñjala *gotra*, in the reign of King Gopīnātha Deva. In the eleventh year of his reign I have transcribed it.

According to Dr. Harekrishna Mahatab, Gopīnātha Deva reigned from 1720-1737 A.D., and in consequence, the eleventh year of his reign would be 1731.

Colophon of Ms No. 2, which is illustrated and was mainly followed in this translation:

> Born in a high Brāhmaṇa family of the best town of Mañjuṣā, in a village surrounded by the Mahendra Mountains, called Śrīnivāsapuram, entirely inhabited by Brāhmaṇas,
>
> My name is Govinda Dāsa, born in the Kauśika kula, well versed in the Nīti Śāstras (ethics, social life, polity).
>
> Bowing to the feet of Mahāśakti Durgā, I transcribed this excellent book for King Śrīnivāsa.
>
> In the Śaka era, *bāṇa* (5) *indu* (1) *sindhu* (7) *nakṣatranāyaka* (1) Śaka era 1715, which is 1793 A.D. I have transcribed this book, as it is in the Śāstras.

(This copyist added his colophon in *ślokas* in continuation of the text of the book).

Colophon of Ms No. 3:

> Transcribed by Bhuvaneśvara Miśra of the Kauśika *gotra*, living in the village of Nārāyaṇapura in the Aśoka maṇḍala in the fourth aṅka (year) of Divya Siṃha Deva, Utkala era 1198 (1791 A.D.). On the tenth day of the bright fortnight of Kanyā on Wednesday, this true transcription was completed.

The dates of Divya Siṃha Deva's reign are given by Stirling as 1786-1798 A.D.

Inside the text the author himself reveals his name, his genealogy, his qualifications and his residence. He mentions no date, but gives some clues as to the time in which he lived, by mentioning the name of the King under whom he worked. These notes are found at the end of each one of the two chapters of the book, in *ślokas* that run in continuation of the text of the book.

Thus we have:

I. Prakāśa, *śloka* 565-569:

The river Musalī which is the daughter of the Bhārgavī, flows towards the ocean. 565

On its shores there is a village, where I was born in a tāntric community, in a family of Udgātās, at present in the Dhaumi-*maṇḍala*. 566

All my forefathers were patronized by kings. My father's name is Kuleśvara, and that of my mother (Sañjāmayī). 567

I am Rāmacandra, among the best of Brāhmaṇas devoted to Kaulācāra. On the Blue Mountain (Nīlaśikhara), in the form of Dakṣiṇa Kālikā, 568

My *Iṣṭa Mūrti* is Jagannātha, the giver of all *siddhis*. By His grace alone the first part of this book has been completed. 569

II. Prakāśa, *śloka* 789-800:

I am bowing at the feet of the Śakti, I salute Thee, who art Bhaṭṭārikā, and also to the Rājā of Airāvata-maṇḍala, who is a Bhaṭṭāraka, 798

Vīravarman of great lustre, for his protection, again and again! I bow at the feet of him who is protected by Puruṣottama (Jagannātha). 799

Induced by the command and the influence of my Sadguru Mādhava Bhaṭṭa, who is conversant with many Śilpas (this book was written) for the instruction of disciples only. 800

Thus we learn that the author of this book, Udgātā Rāmacandra, who was a follower of the Kaula tradition, wrote under the orders of a renowned Śilpin Mādhava Bhaṭṭa, and that he was under the protection of one king Vīravarman of Airāvata-maṇḍala, a worshipper like himself of the Bhaṭṭārikā Śakti.

To identify this particular Rājā Vīravarman one indication of the Mādalā Pāñji, the chronicle of the temple of Jagannātha in Puri may be helpful.

Tradition attributes the beginnings of this temple chronicle to the time of Śaṅkarācārya, to the 8th century, but it seems more likely that what is preserved of it today goes back to the 11th Cent. only, to the time of Anantavarman Chodagaṅga, who, after taking possession of Orissa, had undertaken the task of rebuilding the temple. Modern scholars like Dr. K. C. Panigrahi, even think that the present form of the Mādalā Pāñji cannot go further back than the 14th or 15th Cent. A.D. This however may, in our opinion, not exclude its containing more ancient bits of information.

In the Mādalā Pāñji there is the following sentence:

VAŚIṢṬ GOTRA PARAMA BHAṬṬĀRAKA DEBENDRA VARMAN KA ANTARA BAI VĪRAVARMAN APNA BABA PAŚCIMEŚVARA KA SAṄGA TAPA KĀḶE JĀHĀ AIRĀVATA MAṆḌAḶA RE RAHILE VĪRAVARMAN APNA LAGI MAṆḌAḶA RE UGRATĀRĀṄKA TAPA KALE MĀTRA GAṄGAMĀNE GĀDĪ KARIBĀRU JE TAPAṄGYA KAṬAKA CAḶILE

Translation:

> Debendra Varman of the Vaśiṣṭha *gotra* and supreme *bhakta* of Bhaṭṭārikā Devī, his cousin-brother Vīravarman and his father Paścimeśvara did *tapasyā* together and stayed at Airāvatamaṇḍala. Vīravarman did *tapasyā* by himself in his *maṇḍala* to Ugratārā. But the Gaṅga dynasty captured the throne and he left for Tapaṅgya Kaṭaka.

(Kaṭaka is a fort, and this may be the village Tāpaṅga in Puri District)

The Mādalā Pāñji thus states that Vīravarman was a cousin-brother of Debendra Varman. There is one Debendra Varman, called Rāj Rāj Deva who, according to Dr. Harekrishna Mahatab's "History of Orissa", was the last king of the Dekkan Gaṅga Dynasty and reigned from 1070-1077 A.D., when Anantagaṅga Choḍagaṅga conquered the throne of Orissa.

In the "History of the early Dynasties of Āndhra Deśa" by B. V. Rao, and in the "Journal of the Andhra Historical Research Society", Vol. 5, p. 3-4, there is a mention also of one king Debendra Varman of Orissa. This Debendra Varman is assigned to the 9th Cent. A.D. and no mention is made

of any Vīravarman in connection with him. Since, however, the Mādalā Pāñji record says that Debendra Varman went away to do *tapasyā* after the Gaṅga Dynasty had captured the throne, an event that took place only in the 11th Century, he cannot be the same person as the one referred to in the book of B. V. Rao, and is more likely to be the above-mentioned Rāj Rāj Deva.

Further historical indications:

Not far from the village Kandarpur near the Mahānadī there are two small caves. On the wall of one there is the following inscription:

PAŚCIMEŚVARA DEVASYA, and on the wall of the other is the inscription: PAŚCIMEŚVARA DEVASYA PRASĀDOYAM. Since this is the name given in the Mādalā Pāñji as that of Debendra Varman's father, and since these caves are situated in the Airāvata-maṇḍala, it may well be that they are the very caves in which Śrī Paścimeśvara Deva did *tapasyā*.

Making allowance for the fact that the records of the Mādalā Pāñji, being mostly transmitted by hearsay and not based on actual documents, are not considered as historically very reliable, they cannot on the other hand be denied a certain amount of historical truth.

No king of the name of Vīravarman figures among the known kings of Orissa, and it would appear more likely, that, as really implied in our author's own statement, he was one of the small local Rājās in the region of Airāvatamaṇḍala. If he was moreover a cousin-brother of the king of Orissa, Debendra Varman, he might even have wielded a certain power.

Thus two questions will have to remain open: Was the Debendra Varman mentioned in the inscriptions actually the last king of the Dekkan Gaṅga Dynasty, who, according to Dr. Mahatab, was dethroned by Anantagaṅga Choḍagaṅga? If he was, then it might well be that the Vīravarman mentioned in the Śilpa Prakāśa was his cousin-brother, but if he was not we are at a loss to know to whom the Śilpa Prakāśa makes reference.

All we can say with a certain amount of confidence is that our text should belong to the tāntric period of Orissa, between the 9th and the 12th Century, perhaps rather to its later part, and this for the following reasons:

1. Because the language of the Śilpa Prakāśa appears typical of that period, with its free admixture of Oriya words in the Sanskrit, especially in the technical terminology.

2. Because a perfect example of the temple whose construction is described in the Śilpa Prakāśa has been found in the Vārāhī temple of Caurasi near Kakatpur, this temple belonging to the Vāḍabhī type, which, according to Prof. Nirmal Kumar Bose's book "Canons of Orissan Architecture", was in use in Orissa from the 9th to the 12th Cent. A.D.

3. Because the groups sculptured on the *anartha pāgas* all around this temple are no ordinary *mithuna mūrtis*, but textual illustrations of the *vīra-pūjā* ritual, the *aṣṭakāmakalāprayoga* prevalent amongst the Śākta community of that time. This is described in the Kaulacūḍāmaṇi Tantra[1].

To these reasons we should like to add the remark that the tradition of considering Lord Jagannātha as another form of Dakṣiṇa Kālikā, as he is invoked by the author of our text, goes back to the time of Śaṅkarācārya. It is said, that when Śaṅkarācārya came to Puri, he found the temple broken and the sacred core of the image removed to Sonepur near Jajpur. He is said to have dug it out from underneath the tree where it was buried, to have brought it back to Puri, to have erected a shrine and to have established the tāntric worship of the divinity under the name of Dakṣiṇa Kālikā. According to the Saudarśinī Vāmadeva Saṃhitā, which might have been written by the disciple of Śaṅkarācārya, Padmapādācārya, Lord Jagannātha is the very Self of Kālikā:

TĀRĀYANTRA PRALAMBĀGNO SUBHADRĀ BHUVANEŚVARĪ
ŚYĀMAYANTRA MĀDHAVA CE DAKṢIṆA KĀLIKĀ SVAYAM

Tāntric worship is traced back to the Atharva Veda. It was prevalent in Orissa between the 9th and the 12th Century A.D. and declined only after the advent of Rāmānuja and the greater spread of the Bhakti form of Vaiṣṇavism although in some form or other it is surviving to this day. The author of the Śilpa Prakāśa made it clear in every way that he belonged to the tāntric community and that he was a devoted worshipper of the Śakti.

The village Goruala on the Musali river (today called Musānai) in Puri Sadar is even to-day the residence of an Udgātā community, which belongs to the Atharvaveda branch of Brāhmaṇas. The Goddess Bhaṭṭārikā, often mentioned in the Śilpa Prakāśa, is the name under which the Udgātā families worship the Śakti. They perform the main worship of Bhaṭṭārikā on Bhādra Śukla Pañcamī.

The best-known temples of the Vāḍabhī type are the Vaitāl Deul and the Gaurī temples in Bhuvaneśvara and the Gaṅgeśvarī temple in Bayalisbati near Koṇārka. The Śakti temple described in the Śilpa Prakāśa and the Gaurī temple belong both to a special variety of Vāḍabhī, called Vimānamālinī (garland of *vimānas*). But since they are not identical, the Gaurī temple is treated as a separate item in our text, under the category of Hemakūṭa temples. Only the Vārāhī temple in Caurasi corresponds exactly to the central subject

[1] This text is not the Kulacūḍāmaṇi Tantra edited by Arthur Avalon in his Series of Tantric Texts.

of our text. It deviates from it only in unessential details, where the individual artist might well have had a free hand.

Whereas the Śilpa Prakāśa thus appears to belong to the later tāntric period, about the 12th Century, the theories which this book propounds are certainly much older. The author mentions, in several places, that all he says is not his own invention, but is strictly based on the teachings of the Saudhikāgama, which is no longer known except in name[2] appears to have been in his time the greatest and generally acknowledged authority in matters of tāntric architecture and its allied arts.

These late copies of the Śilpa Prakāśa seem to indicate that this book once enjoyed great popularity, even down to the end of the 18th Century. In view of the long period of about seven centuries, during which its theories were held valid, it appears rather strange that so few temples built according to its principles should have survived. Even today some of the old Sthapatis of Orissa know the name of the Śilpa Prakāśa and remember some of its *ślokas* by heart.

There is an indication, however, that once upon a time there were many more temples of this type. This indication is to be found in an article published by Mrs. Debala Mitra, Superintendent of Archaeology, Eastern Circle, in the Journal of the Asiatic Society of Bengal, Vol. II, Nr. I.1960, entitled: Four little-known Khākara temples of Orissa. Close to the temple of Caurasi Mrs. Mitra found a maund, apparently covering the debris of another temple, on which was lying a statue of Cāmuṇḍā. From this Mrs. Mitra inferred that originally the Vārāhī temple did not stand alone, but that all seven or eight Mātṛkās had separate shrines near and around that place. This seems highly probable, because that whole region is even today very strongly permeated by the Śakti cult and all along the Prācī river there are tāntric shrines. Since our Manuscript No. 1 came originally from a locality in the neighborhood of Kakatpur, and since the fourth copy of the same was located not far from there, in Nimapada, it would be interesting to find out, whether the author of our text, Rāmacandra was actually the builder of one of those temples, or of all of them, or whether he worked on them under the directions of his Guru Mādhava Bhaṭṭa, and in later years wrote down his experiences.[3]

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[2] In the meantime two MSS of the Saudhikāgama have been discovered and the text is now under study.

[3] In a visit to Kakatpur we heard from Paṇḍit Ananda Candra Diksit, a retired schoolmaster that the name of Rāmacandra still survives in that part of the country as that of a great architect, but is rather associated with the construction of the Koṇārka temple. Since Koṇārka must certainly have come to overshadow the fame of the earlier small Vārāhī temple, it is quite possible that popular

Mrs. Mitra assigns the temple of Caurasi to a time period between the Paraśurāmeśvara and the Mukteśvara temples, especially on account of its low and long *mukhaśālā* with flat, double roof. The style of the decorative carving in Caurasi, however, appears much more fluid and almost impressionistic in comparison with that in either of these two temples and this might be, in my opinion, an argument for eventually assigning it to a later date, nearer the time of the Koṇārka temple. But these are questions which for the present may remain in abeyance, until further investigations undertaken at the time of the projected repair to the temple can definitely clear up the issue.

The Translation:

All three copies of the Śilpa Prakāśa, on which our translation is based, are written on palm-leaf, but show different types of script. They are in Sanskrit language, but in Oriya script.

To Ms. No. 1, I was introduced by Paṇḍit Sadasiva Rath Sarma of Puri, when in 1957 I came to Orissa in search of information about the existence of principles of composition in sculpture. Such knowledge, not to be found in any of the published Śilpa Śāstra texts, I hoped might be surviving among traditional *sthapatis* of Orissa and other places. This copy was preserved in the Raghunandan Library of the Emer Math in Puri, to whom it had been presented in 1941 by Babaji Lakkhandas of the Bhilideuli Math near Kakatpur. Nobody had until then seriously studied this manuscript. Only Paṇḍit Sarma knew that it contained some descriptions of compositional diagrams for sculptures of which he was able to draw some samples for me. This greatly aroused my interest and I immediately requested him kindly to go through the manuscript with me and help me translating those passages that dealt with the composition of sculptures. He agreed and two months later we set to work. None of us had then any thought of a possible publication. It was only for my personal benefit that we picked out and made summary translations of the passages dealing with sculpture. I wanted to know whether the method of composition I had diagnosed in the much earlier sculptures of the Cave-temples would be supported by the method of composition described in this text, and whether the diagrams described in it, even if not identical, would present at least some affinity with those found by me. The most important aspects of this quest was to get to the root of the disputed question as to whether definite principles and rules of composition, binding and guiding the work of the sculptors, had at all existed in ancient times.

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imagination might have liked to enhance the glory of their great man, by associating him with the more famous temple Koṇārka.

While picking out the passages on sculpture, our curiosity was aroused as to what the other parts would be like. And so, without following the order of the book, we began at random translating some passages on architecture as well. The wording we used was our own, because we wanted nothing more than to satisfy our curiosity about the further contents of the book. The drawings, however, which we made according to the descriptions in the book, of diagrams and elements of architecture, were done more carefully, and so, when later we had come across an illustrated copy of the text, we had the pleasure of finding that they were, for the greater part, fairly correct.

By that time we had gained the conviction that the interest which the text of the Śilpa Prakāśa presented from the point of view of architecture was as great as that which it presented from the point of view of sculpture, and that it might well be worthwhile translating it systematically from beginning to end.

Therefore I went again to Puri in the following year, 1958, and with the help of Paṇḍit Fakir Mahapatra, we made a new translation *śloka* by *śloka*. Thus we gained a fuller and more precise knowledge of the text and found that it was indeed remarkable for the very systematic way in which it proceeded from general statements to particulars, from the great divisions of the temple and overall proportions to the proportions of the minutest elements, from the description of architectural elements to that of their ornamentation, from religious conceptions to their expression in stone, from basic *yantras* to their development in architectural and sculptural form. We realized also that one great idea, namely the construction of one particular type of tāntric temple, had inspired the whole book, and this was certainly no mean merit in a text of this category.

This is not to say that the whole context had already become clear to us. There were still many passages that would not yield any sense or could be interpreted in many contradictory senses, and this was due in part to the very rudimentary Sanskrit wording, and in part to our difficulty in understanding the ancient technical terminology.

In this perplexity we were fortunate to find a second copy of this text in the town of Mañjuṣā in Andhra. This copy was most helpful because it contained numerous excellent illustrations of *yantras*, of architectural elements and of sculptures, drawn with the style on the palm-leaf, according to which we could verify our translation and our drawings. When we had this beautiful illustrated copy in hand, we began thinking, that it might be worthwhile publishing the entire work for the benefit of art-historians, giving the text with its translation and illustrations. Therefore we had this book which, like the first one, was written in Oriya characters, transcribed

into Devanāgarī script, so as to facilitate a new translation. While we were still engaged in this work, Paṇḍit Sadasiva Rath Sarma discovered a third copy of the same text in Cikakole, also in Andhra. Although it was not illustrated, it became very useful, because it was better and clearer in wording than either of the two other copies. Therefore we had this also transcribed into Devanāgarī characters, and we found that (in its different wording) it threw new light on a number of passages, which had hitherto defied a satisfactory interpretation. Revising our translation once more not only *śloka* by *śloka*, but word by word and culling the best from all three copies, we tried to produce a reading as faithful as possible to the intention of the author and of the greatest possible clarity to the reader.

The difficulties encountered in this task, deriving from the ungrammatical Sanskrit, the cryptic wording and the obsolete technical terminology we tried to overcome in various ways. Some problems could be solved by verification on actual buildings, some by elucidations obtained from traditional Sthapatis still living in Orissa. We were fortunate in getting valuable information from Arta Maharana of Caitanagopa, from Babaji Maharana and Aparti Mahapatra of Puri, all three having to their credit the construction of various temples in Puri and its surroundings. From their practical experience they were able to explain certain technical terms, and also to give subsidiary information on the procedure of work in the construction of temples. We herewith acknowledge with gratitude their valuable contribution.

We also very often consulted the book "Canons of Orissan Architecture" by Nirmal Kumar Bose, a pioneer in this field, since he first brought the study of Śilpa Śāstras to bear directly on the analysis of extant architecture.

Our greatest fortune, however, was the finding of two temples, exactly corresponding to the description of the text, with the help of which we could verify and correct our interpretations. One, of the Padmagarbha type, is the small and half-ruined Tīrtheśvara temple in Bhuvaneśvara and the other, of the Kāmagarbha type, is the aforementioned temple in Caurasi, a remote village in the Sūrya-Maṇḍala. Since our text does not mention any temple by name, these two striking examples figure only as architectural prototypes, and unfortunately they seem today to be the only survivors of this category in the whole of Orissa.

Even these last survivors are in a very precarious state of preservation and are threatened by utter ruin.[4] The Vārāhī temple in Caurasi is still used for worship, it has an image of Vārāhī in the *garbhagṛha* and one in the

[4] Note by the editor: Fortunately the temple has been completely restored by the Archaeological Survey of India since the time Alice Boner visited it.

mukhaśālā, and two *pārśva devatās*, Gaṇeśa and Sūrya, still *in situ*. When we visited the temple in 1958, the roof was all overgrown with pipal plants, growing from every joint and crack, and threatening to desintegrate the whole structure. We had the pipal plants cut down in order to take the photographs published in this book. In the meantime the Archaeological Survey of India has taken the temple under its care, and after building a road, will submit it to thorough repairs. The Tīrtheśvara temple in Bhuvaneśvara on the other hand is completely abandoned in the midst of shrubs and weeds[5].

Although all three copies of the Śilpa Prakāśa were consulted and compared, the bulk of our translation is based on the illustrated manuscript, hereafter called Ms. No. 1. Only where the wording of this copy is not clear or incomplete, or where the other copies carry a better or a different sense, or where they amplify the meaning, these other versions have been added in italics. But when only the wording is different while the sense remains the same, these alternative readings have not been included. Where readings in Ms. No. 1 make no sense on account of obvious copying mistakes, and other readings appear correct, these have been substituted, always in italics. Since Ms. No. 1 is almost identical with Ms. No. 2, and the few deviations seem rather slips of the copyist, very few passages of this manuscript had to be added or given as substitutes.

The case is different with Ms. No. 3, which contains a good number of passages which are at variance with Ms. No. 2. Sometimes it is simply a matter of wording, without intrinsic significance. Sometimes however these readings have added valuable clarifications and amplifications to the text of Ms. No. 2.

Where none of the manuscripts yielded a satisfactory meaning and where other sources of information also failed, we had, towards the end, to have on occasions recourse to descriptions of similar subjects found in the Śilpasāriṇī and the Saudhikāgama, both unpublished texts on the arts of architecture and sculpture. These have been added in separate notes.

Nevertheless we are aware that certain interpretations might still remain open to rectification: In consideration of the difficulties involved in a first translation we hope any misinterpretation will not be judged too severely. Our chief aim in publishing this text is to make it known to a wider circle of art-students, who, we hope, will make further analytical and critical studies of all its contents.

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[5] Note by the editor: Meanwhile the Tīrtheśvara temple has also been repaired (sea plate no. L)

The Cosmic and Spiritual Significance of the Temple

The form of the Hindu temple responds more than that of any other sanctuary to the designation: Devālaya (abode of God), because it is not, like the Christian church or the Mahomedan masjid, built to accommodate an assembly of worshipers for community prayers and rituals. It is built solely and exclusively to house the symbol or image of a divinity, as the outer shell, enveloping and protecting that sacred core which is kept in intimate seclusion in the darkness of the inner shrine. This inner chamber is so small that it can offer place only to individual *pūjā* and worship. It lies embedded in extremely massive walls with no windows, receiving sparse light from the only door in front, that gives access to the shrine.

The Hindu temple, in a way, still partakes of the character of the cave sanctuary, which may have been its earliest form. Its inner shrine is often reminiscent of a dark mountain cavern, while the massive tower above is akin to the mountain, into which the cavern was dug.[6]

When the Hindu temple provides a hall for worshipers, it is always built as a separate body, different in shape and attached to the front of the entrance by a narrow passage. It may even have two or more halls in front of the shrine, but, though connected, they always remain distinct and are given different names. The text of the Śilpa Prakāśa, describing a temple with a *mukhaśālā*, calls the main temple the bridegroom and the hall for the worshipers the bride. Divinity is here seen in the aspect of the heavenly Bridegroom, towards whom the soul of the worshipper is drawn in lifelong love and devotion. This is a symbolism known in every form of Bhakti worship in India, pre-eminently so in the worship of Kṛṣṇa. But it is known also in the Christian liturgy, where Christ figures as the divine Bridegroom and the congregation of the faithful as the bride, or in the psalms of David, where the relationship between Jehovah and his devotees is that between the lover and his beloved. Here this image is directly translated into architectural terms.

The oldest temples in India were apparently built without a *mukhaśālā*, and when a little later they began having *mukhaśālās*, like the Paraśurāmeśvara temple in Bhuvaneśvar, art-historians are of opinion that they were added as an afterthought. In the south, in the Pudukoṭṭai State, temples which date back to the 7th and 8th centuries are excavated from the rock and the hall is added in masonry at the front of the entrance. This is perhaps an intermediate stage of development between rock-cut and constructed temples. At the time in which the Śilpa Prakāśa was written,

[6] See Stella Kramrisch: The Hindu Temple, p. 161 ff.

however, it appears that the main temple and the *mukhaśālā* were planned and built together. Since in this text the *mukhaśālā* occupies the entire first chapter and the temple the second, it may even be, that after laying the ground-plan of the entire building, the erection of the *mukhaśālā* had precedence over that of the main shrine, or at least was raised simultaneously.

While the inner shrine of the temple is in most cases absolutely bare, the outer walls display an exuberant wealth of carving. In the absence of inner room dimensions, the temple *śikhara* is more like a massive, monumental piece of sculpture than like an architectural structure. As a matter of fact, the structural elements are of the simplest kind. They mostly consist of heavy stones set one above the other and held in position by the mere counterpoise of their weight, sometimes with the aid of cramps, but always without mortar or cement. This enormous pile of masonry is fashioned in its outer form as a symbolic expression of fundamental cosmic conceptions. The temple is a hierarchical structure in the likeness of the Universe which contains in its vertical elevation an image of the three worlds, *bhū*, *bhuvar*, *svar*. The foundation anchored in the ground is *bhū*, the Earth, the vertical body of the temple is *bhuvar*, the Ether or Middle Space, and the towering *śikhara* represents *svar* or Heaven. The first is the region of the Pitṛs, the Ancients, the Forefathers, the second is the region of Man, and the third the region of the Devas. While divinity dwells alone at the centre of the bare, dark sanctuary, the cosmos displays all its variegated forms in the light of day on the outer walls. This is in accordance with the metaphysical vision underlying all Hindu Cosmogonies. The Paramātman is not separate and above the sensible universe, but constitutes its very core and centre. From this very centre he throws forth, interwoven into one another, the endless universes and the eternal cycles of creation and dissolution. Thus the temple is an image, not only of the spiritual worlds, but of all manifestation, from the dark underworlds of subconscious life through the twilight world of man to the bright heavenly worlds of the *devas*. It draws no line of division between the terrestrial, the semi-divine and the divine, but disposes them on ascending planes, and thus traces the way of every *dharma* and *sādhanā*, the way of ascent from the subconscious, vital spheres of physical life to the awakened, illumined spheres of the spirit.[7]

The Hindu temple is also considered as the image of the Mahāpuruṣa who "on every side pervading earth, he fills a space ten fingers wide" (Ṛgveda, X.90, transl. by Griffith). He is the Cosmic Man, on whose body the entire creation is displayed, with all its material, vital, prāṇic and spiritual forces.

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[7] See Stella Kramrisch: op. cit. p. 179 ff.

This entire display is based and depends on the narrow inner space, ten fingers wide, the heart of the Puruṣa, the sanctuary of the temple.

In medieval architectural texts, like the Agni Purāṇa, the Iśānaśivagurudevapaddhati and others this symbolism is elaborated in a very realistic manner. Every part of the temple is given some iconographic significance, detailed as the various members and organs of the Mahāpuruṣa's body, or described as the seat of the various divine powers dependent on the divinity inside the shrine. In this way the entire temple becomes, in analogy to the image or symbol contained in the sanctuary, the manifested form of divinity, containing all levels of existence, all substances, *tattvas* and *bhūtas*, from Earth to Ether, and its structure reaches from the underworlds up to the abode of the absolute, supreme, changeless Essence.

Following up the conception of a universe in effigy along the entire body of the temple, the various structural parts and their functions gain a deeper significance. The text of the Śilpa Prakāśa, although it describes a temple form other than that of the Mahāpuruṣa pattern – a Rekhā-temple with a single straightlined *śikhara* – gives many valuable clues to the meaning and interpretation of the various form-elements, in the *yantras* underlying all parts of the building, as well as in the nomenclature of the various structural elements and in the character of the ornaments. The text itself only rarely offers explanations of the *yantras* or other parts, it may be because it was addressed to initiates who had full knowledge of these things. But the inner sense can be investigated with the help of analogies, of references in other texts and of conceptions grounded in traditional knowledge.

The book begins, significantly enough, with an invocation to Viśvakarman, the Creator of the Universe. He who created the immeasurable Cosmos is requested to assist in building this small universe of the temple in its likeness. In the *dhyāna* he is described as holding measuring rod and thread, chisel and mallet in his four hands. He, the Creator, not only lays out the plan of the universe according to measure and number, but also fills it with the profuse, luxuriant life of all its forms, mineral, vegetal and animal, material and spiritual. He is the prototype and model of the temple-builder, who also unites in his single person, the architect, the priest and the sculptor. His help and inspiration are required for this great work.

The instruments that Viśvakarman holds in his hands are equally divine. They represent his power, his Śakti, to speak in tāntric terms as our text, and therefore are invoked under the name of Kālī, the female, executive

power-principle.[8] Viśvakarman and Kālī are the presiding divinities, activating the construction of the temple, this universe on a reduced scale. (I. 1-4).

The first problem that arises is, how this small universe has to be situated with respect to the vaster universe, of which it forms a part. It cannot be placed haphazardly in any direction that pleases the architect, but has to take its orientation from the axes and space-directions of the cosmos. It has to fall into line with the position of the earth in relation to the course of the sun, and also with the movements of the planets. Therefore, when an appropriate place for the temple has been selected, at the centre-point a *śaṅku* or gnomon is established, which represents the vertical central axis of the building between the Zenith and the Nadir, between Brahmā and Ananta, the supreme principle and the vital root within the earth. Around this central axis a circle is drawn whose radius is one fourth of the length of the building site, on which the eight cardinal points together with their presiding divinities are established by means of the *śaṅku*. Pūjā to Narasiṃha is performed at the center and at the perimeter to invoke his protection. (I. 19-23). Between these ten points the orientation of the temple has to be established in the proper spatial relationship to the axes of the greater cosmos. Mostly the temple faces East, but it may, according to the divinity to whom it is consecrated, sometimes also face another direction. Ananta, who is at the Nadir, the base of the central axis is the cosmic serpent, upon whose thousand heads the earth is supported, and Brahmā, who is at the Zenith, is the supreme spiritual principle, from which the whole universe devolves. The presiding divinities of the quarters, the Dikpālas, who have to be established on the perimeter of the circle appear again in sculpture on many temples among the *āvaraṇa devatās*, the protective divinities in the outer niches all around the temple. These are the fundamental operations necessary for recreating in miniature the spatial and spiritual relationships and dispositions governing the greater Cosmos. It is not dissimilar to the ceremonial by which the Brāhmaṇa, when performing his morning prayers and ablutions, establishes every day his exact position in the cosmos, in space as well as in time. Standing on the banks of a tank or a river and facing the East, he first salutes the Earth in the form of her supports Ananta and Kūrma, then sits down, salutes the Guru on the left side, Gaṇeśa on the right side, the local Kṣetrapāla in the back and his Iṣṭadeva in front, finally all the Dikpālas in the appropriate directions with the *phaṭ-mudrā*, signifying the offering of *digbalis*. After that he addresses the Supreme Being

[8] Even to-day the Sthapatis of Orissa offer worship to their instruments in the form of Kālikā. This, which is called *saja pūjā* is performed once a year during the last four days of the autumn Durgā Pūjā.

in the form of the rising sun, and presents himself with his name and qualifications, with the names of his fathers and forefathers, with the place, date and time, in which he offers his devotions. (Fig. 1.)

As the temple has to be properly situated in space, so it has also to be situated in time. In our temple this function devolves on the placing of the Nāgabandha and the Yoginī-*yantra*. The Nāgabandha is common to all temple building operations and refers to the great Serpent Ananta in the Nadir, who carries the Earth on his head. He is covering or encircling the building site with his body, which is divided into eight parts, and thus is also related to the eight Dikpālas, the presiding deities of the eight quarters. The Nāga body makes a full revolution within one year, staying for three months in each of the principal space directions. The head is turned towards the East, South, West, and North during three months every year. This however does not mean, according to Nirmal Kumar Bose's "Canons of Orissan Architecture" that the Nāga stands firm in the same position during three months and then suddenly changes into the next position. Each of the four main positions is subdivided into 90 degrees, one for each day. East, for example, means the entire space between North-East and South-East, and the Nāga moves across its 90 degrees within three months of the year, that is to say, by one degree every day, and so it is with the other space-directions. Thus it is a symbolic representation of the annual revolution of the solar year. Wherever the head of the Nāga is placed at the time of the lay-out of the temple, there the door of the temple must be placed. This implies that planning or building operations can only start when the head of the Nāga is in a position suitable to the divinity to whom the temple is destined. For most divinities the portal of the temple must face East, but there are some exceptions to this rule (I. 55-58).

Besides the Nāgabandha which belongs to every temple, but is only imagined, the Yoginī-*yantra*, which is particular to the Devī temple described in our text, is actually engraved and worshipped at the base of the *garbhagṛha*. It also has a reference to the element time, although its essential meaning most probably lies in another direction. That this *yantra* has a fundamental importance is illustrated by the fact that, when the Brāhmaṇa is tracing it on the ground and performing its worship, it is compulsory for the patron who builds the temple to be present. After the worship it is covered up and walled into the foundations. This Yoginī-*yantra* consists of seven triangles, issuing from three points placed at equal distance upon one straight line. The straight line running from North to South is called *Rajorekhā*, and the three points represent the three *guṇas*, *sattva*, *rajas* and *tamas*. Of the seven triangles, two belong to *sattva* and *tamas* each, and three, amongst which the central and biggest one, belong to *rajas*. *Rajas* has a clearly

preponderant position in this *yantra* (Fig. 4). The *guṇas*, as is well known, represent the fundamental tendencies of which the universe is composed: *sattva*, the upward tendency, rising and aspiring towards purity and light, *tamas*, inertia, heaviness, the downward pull towards darkness, *rajas*, the expanding tendency, the activating power behind the two others. They are also assimilated to the three fundamental directions of space: the upward, the downward and the transversal. At the first rupture of the equilibrium, of the *sāmarasya* of Śiva and Śakti, these three tendencies, striving asunder, represent the first stir of creation. They are also represented as the three *bindus*, or as the three Śaktis, the Icchā Śakti, Jñāna Śakti and Kriyā Śakti. The commentary of Śrīkrama to the Ānandalaharī says: There are three *bindus* — the first of Fire is indicator of *rajas guṇa* and Brahmā. This is the face of Śakti. The second and third are the two breasts, which are Viṣṇu and Rudra and indicate *sattva* and *tamas guṇa*.

Since the Devī represents the creative power of divinity, the *guṇas* are her special attributes. She is called Guṇamayī and also Mahātripurasundarī, the Lady of the Three Cities, or of the Three Bindus.[9] When, moreover, a temple is specially dedicated to the Devī, its establishment on the *yantra* of the three *guṇas* appears more than appropriate, not to say compulsory. And, since time also enters, as a fourth dimension, into the creation of the universe, this Yoginī-*yantra* contains, as said before, also a reference to the factor time. Sixtyfour Yoginīs are placed on the outer points of the seven triangles constituting the *yantra*, and these Yoginīs preside over the thirty *muhūrtas* into which day and night are divided.[10] Therefore they represent the *ahorātra*, the ever recurring cycle of day and night, into which a nascent universe is launched, the tension of polarities, the round of eternal opposites by which it is sustained. (I. 96-106)

This Yoginī-*yantra* has to be drawn on a rectangular field in the dimensions of the *garbha-gṛha*. Here the question arises, why Devī temples have to be rectangular in plan, while Śiva and Viṣṇu-temples are based on a square? The procedure followed in establishing this lay-out may give a clue to its meaning. To find the outer proportions of breadth and length the architect could easily measure out a rectangle of 4x3, and then simply divide this into 4x3 (12) squares, to obtain the same result, that finally emerges from the more complicated following operations: The architect is enjoined to draw first a perfect square, and divide the square by two lines vertically into three equal strips, then add one of these strips to one side of the square and divide the area thus obtained by two horizontal lines. Thus he obtains the above

[9] See Woodroffe. Śakti and Śākta, p. 418.

[10] See note on the Yoginīs.

mentioned rectangle of 12 (3x4) squares. The two central squares represent the *garbhagṛha* of the proportion 1x2, while the rest is the wall-work upto the *koṇaka*. One may well ask, why should one proceed in such a roundabout way? But nothing is without reason and this cumbrous operation may well contain vestiges of the original numeric symbolism that underlies the conception of creation or evolution. The square, the static form par excellence by which the operation starts, represents ONE, the primordial unity resting in itself without dynamic stresses, the ONE without a second, self-contained, all-embracing and motionless. When a creative process sets in, this equilibrium is disrupted, the primordial unity is splitting up, as here the square into three oblong parts. These produce a new part equal to them, and thus create a new unit, a rectangle which is no longer self-contained as the original unit, but has a dynamic dimension, one side longer than the other. In the middle of this new unit lies a core of two squares. Two represents the female principle, which now works from within and throws out further layers to be added to the central body of the temple through prolongations of the lines confining the central rectangle of the *garbhagṛha*. In the architecture of the *vimāna* these produce the projections of the *rāhā* and the *anarthas*. (I. 61-70)

Far from being a simple arithmetical operation to be achieved by applying the measuring rod, the lay-out of a temple is based on fundamental cosmic and metaphysical conceptions that govern the whole structure. The reason why all Devī temples should be based on a rectangular groundplan, if we understand the matter rightly, is because they represent the creative expanding forces, and therefore could not logically be represented by a square, which is an eminently static form. While the immanent supreme principle is represented by the number ONE, the first stir of creation initiates duality, which is the number TWO, and that is the producer of THREE and FOUR and all subsequent numbers upto the Infinite.

In other Śilpa Śāstra texts great importance is attributed to the establishment and worship of the Vāstu-puruṣa-maṇḍala on the building site before the beginning of building operations. This Vāstu-puruṣa-maṇḍala is a concentric *yantra*, mostly a square divided into 64 (8x8) or 81 (9x9) squares, which are the seats of 45 divinities. Brahmā occupies the centre of four or nine squares respectively, around him are placed twelve other divinities corresponding to the twelve Ādityas and around the border are the places of the so-called *Pādadevatās*, the divinities presiding over the 28 *nakṣatras* through which runs the course of the moon and the divinities of the four planets presiding over the solsticial and equinoxial points in the course of the sun. The four sides of the square lying towards the cardinal points with the corners towards the intermediate points of the compass show that the

situation of the temple must in its space-directions, be established in relation to the motion of the heavenly bodies. But, in as much as it incorporates in a single synthesis the unequal courses of the sun, the moon and the planets, it also symbolizes all recurrent time sequences: the day, the month, the year and the wider cycles marked by the recurrence of a complete cycle of eclipses, when the sun and the moon are readjusted in their original positions, and a new cycle of creation begins. The gods of the Vāstu-puruṣa-maṇḍala are established on the body of the Vāstu-puruṣa, who represents the primordial elements out of which this universe evolved, the uncontrolled energies of all life, the unbridled āsuric forces, which have to be subdued and mastered by Brahmā and other divinities, in order to create measure, proportion and order. Two diagonals drawn from corner to corner of the square *maṇḍala* represent this Vāstu-puruṣa, imagined as lying low on the ground with his face turned downwards and his legs spread out and bent into the corners, while the gods are squatting on him. It is highly significant that the Vāstu-puruṣa, standing for the chaotic primordial energies should lie in the diagonal, while the *devas* who create order and measure are placed in the horizontal and the vertical directions. Verticals and horizontals are static and constructive, while obliques are dynamic and disruptive. This irreversible law of nature also governs figurative art.[11]

Stella Kramrisch devotes several chapters of her book, "The Hindu Temple" to the analysis and description of the Vāstu-puruṣa-maṇḍala, to which I am indebted for most of the above information, but the Śilpa Prakāśa does not even mention it. The Śilpasāriṇī, in its chapter on the Vāstu-puruṣa offers the following information: "Śaivas, Vaiṣṇavas, Sauras, Gāṇapatyas consider the Vāstu-puruṣa as the Lord of the building site, but the Śāktas do not consider him as such." The explanation for this fact is not given, but it may be guessed that, since the oblong ground-plan of Devī-temples could not organically and logically be established on a square Vāstu-maṇḍala, it must have been the Yoginī *yantra* described above that took its place. Although this Yoginī *yantra* is not drawn on the building site before the beginning of the construction, but inside the foundations of the temple in the exact position and dimension of the *garbha-gṛha*, it contains, in a different language, a very similar symbolism. As we have seen, it is a representation of the interaction of the three *guṇas*, to whose stirring the beginning of world evolution is attributed. At the same time, in the circle of the Yoginīs, it is a representation of the *ahorātra*, the cycles of days and nights, the ever recurring rhythmic cycles of time. Thus it also contains, in analogy to the Vāstu-puruṣa-maṇḍala,

[11] See Alice Boner, Principles of Composition in Hindu Sculpture, p. 27ff.

a synthesis of the fundamental generating powers, by whose complementary and concurrent action the universe comes into being.

After the consecration of the Yoginī-*yantra* in the foundations of the *garbha-gṛha*, the erection of the temple-walls begins. Symbols, which hitherto were expressed in the form of *yantras*, reappear in another form in the constructive and decorative elements of the temple. While the symbolism of *yantras* is abstract and refers to the essence and nature of creative processes, in the build-up of the temple it is formal and plastic and makes reference to concrete manifestations in the world of forms. The Macrocosm appears in the likeness of the Microcosm, the Mahāpuruṣa, the Cosmic Man in the likeness of man, the *puruṣa*. The temple stands as an image of both, and in all its various parts and elements reaches out to the one and the other. The designations of these parts are mostly taken from the physical features of man, but these physical features are themselves only taken as manifestations of his spiritual structure. The universe at large is understood to be built up in a hierarchy of planes, in which the gross and subtle elements are placed one above the other and lead by degrees from the level of material manifestations towards the ultimate, unfathomable Cause. Man, the Microcosm, embraces in his being the same hierarchy of planes and values, and the temple in its essence is a man-made image of this vision of his identity with the entire universe.

When in the following we shall analyse the various parts of the temple, taking our clues from the designation of these parts, we shall find at every step the identity of the Cosmic Man, the Mahāpuruṣa with man, the terrestrial creature, but we shall also recognize that the Cosmic Man is identical with the spiritual man.

Pāda

Beginning from the base, the first element, the plinth of the temple is called *pāda* (foot). This *pāda* can be a plain platform, or it can have various kinds of profiles and mouldings. But it is always that part which adheres to the ground and extends horizontally in the entire depth of the wall. It secures a solid base to support the temple and elevates it more or less from the ground. It is the vital foundation necessary for any spiritual ascent.

Pañcakarma

The second part, where begins the vertical elevation, is today also called *pābhāga* (foot-part) in all Orissan temples. But in ancient times, as proved by our text, it was called *pañcakarma* (five-works), because it consists of five elements placed one above the other: *khura, kumbha, ḍamaru, vasanta,*

cūlikā. What these five elements may have originally signified is no longer known. Their designations are according to their form. *Khura* is a hoof, *kumbha* a pitcher, *ḍamaru* a drum with indrawn waist, *vasanta* a line of spring-blossom, *cūlikā* a roundish crest or crowning. This is sometimes also called *pīṭhikā*, which means seat or base, but in its shape is hardly to be distinguished from a *cūlikā*.

It is scarcely thinkable that these are technical terms meant to designate the function of the respective parts, because, except for the *khura* (hoof) they show little relation to either their position or function. On the other hand it may be, that just as the three *guṇas* are represented in the Yoginī-*yantra*, here a further step in the evolution of the universe may have been symbolized. Considering the shapes of at least the three first parts, some curious analogies with the five elements, the *pañcabhūtas*, out of which the universe is built up, arise.[12] The lowest part, the *khura* is approximately a cube, save that the upper edges are rounded, and may therefore represent Earth, whose symbolic shape is a cube or a square. The second part, the *kumbha*, is in the roundish shape of a pitcher, which is an obvious symbol for Water, and in a wider sense of abundance and fertility. In this acceptance it is frequently used also in other architectural elements, on the base and top of columns and pilasters, even on friezes. The shape of the third part, the *ḍamaru*, can be resolved into two stepped pyramids joined together by their points. The upright triangle or pyramid is a symbol for Fire. The outlines of the *ḍamaru* form a *svastika*, which is also a sign for Fire, and if the two others were correctly interpreted, may be here in this sense. With the last two parts the difficulty of interpretation becomes greater. The fourth part, the *vasanta*, is a horizontal band decorated with undulating creepers and blossoms of various designs, and the fifth part is in the shape of a rounded roof or cushion. We know from the Ṣaṭcakra Nirūpaṇa describing the Kuṇḍalinī Yoga[13] that the *anāhata cakra*, the seat of Air (*vāyu*) is adorned by the Wishing Tree, and that the Iṣṭa Deva of this *cakra* is seated under trees laden with flower and fruit, and also that the Ether whose seat is in the *viśuddha cakra* is represented as a blank circle. May we then venture to see in the *vasanta* a reminiscence of the wishing tree, and in the rounded *cūlikā* a reference to the ubiquitous form of the all-encompassing Ether? This is a mere hypothesis, especially so because these last two forms appear also on other parts of the temple, where they would have quite different meanings, while the first three belong almost

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[12] Note by the editors: Cp. Śilparatnakośa verses 70-102, where the meaning of *pañcakarma* is given in relation to the five cosmic elements as the basis of creation.

[13] See Arthur Avalon: The Serpent Power.

exclusively to the temple base, or to the base of pillars and pilasters. I have to add, that this form of the *pañcakarma* is used only for the Devī-temple. In most other temples the *pañcakarma*, while having substantially the same elements, has no rounded *cūlikā* on top, but has instead two flat *vasanta-paṭṭis*, one below and one above the *ḍamaru-bhūmi*, which eventually has a projecting edge in its middle. (Fig. 15) In consequence here one *vasanta* would stand for the element Air, and the other for Ākāśa or Vyoma, and Fire would stand in between these two.

An analogous order of ideas may be detected in the substructure of Hoyśala temples. The animal friezes, of which these substructures are built up might contain – in a more concretely illustrative manner – a similar reference to the *pañcabhūtas*, the five fundamental elements of the universe. The lowest frieze along the ground is invariably one of elephants, who, as is well known, are the emblems as well as the supporters of Earth. The frieze of *haṃsas* always occupies the uppermost range. As an old and permanent symbol for the liberated spirit, the Paramahaṃsa, they also represent the subtlest of elements, the all-pervading Ether. In between these two there are friezes of *makaras*, lions and horses. The *makaras*, as aquatic animals and vehicles of Varuṇa and the river-goddess Gaṅgā are undoubtedly connected with the element Water. The lions, which always and everywhere represent the solar principle, may here possibly stand for the element Fire or Agni. Or the horses may, in this order of ideas, represent the fiery principle. The horse is a constant attribute of Sūrya, the emanation of Agni, and the submarine fire of the Vedas is said to be emitted from the mouth of the "Mare". Interspersed between these there are friezes of scroll-work, very similar to the *vasanta*-friezes on Orissan temples, and if there they contain a reference to the element Air, as connected with the Anāhata *cakra*, they might have a corresponding significance here.

This kind of symbolism was very well known in ancient architectural practice. I would like to refer the reader to Lama Anagārika Govinda's article on "The sólar and lunar aspect of Stūpa symbolism" published in Mārg Magazine, Vol. IV. No. 1. On the basis of Buddhist tāntric texts he traces the various elements of the Tibetan Stūpa to the symbolic form of the five elements, the cubical base standing for the element Earth, the hemisphere of the dome for the element Water, the cone, derived from the Tree-of-Life for Fire, the open bowl on top for Air, and the flaming jewel inside the bowl, crowning the whole structure, for Ether. This Buddhist symbolism, which embraces all elements of the building, refers not only to the substantial, material structure of the cosmos, but also to the various planes of consciousness in the psycho-physical organization of man, as

represented in the *cakras* of the body. Thus it has great affinity with the geometrical symbolism, which we postulated for the *pañcakarma* of Orissan temples. It is likely however, that the *pañcakarma* would refer only to the *prakṛti* form, to the substratum of cosmic existence, while the unfolding of the psycho-spiritual planes of consciousness would be represented in the full development of the temple structure, as will be explained later on.

Although a constant feature on all Orissan temples, the *pañcakarmas* vary greatly in character from one to the other and from epoch to epoch. While in the later temples their forms are over-elongated and overlaid with elaborate ornamentation, in the earlier shrines they preserve their simplest, elementary geometrical configuration.

Jāṅgha

The next part above the *pañcakarmas* is the vertical wall, called *bāḍa* or *bhitti*. This is not a plain wall, but is constituted of a number of narrow vertical wall sections, three, five, seven on nine or every side, projecting stepwise in the form of pilasters, divided by deep clefts. These pilaṣter-like elements are called *jāṅgha* (leg) and stand for the legs of the Mahāpuruṣa. These *jāṅghas* have different names according to their position. The central and broadest one is the *rāhā*, which in Oriya language means support,[14] the corner-pilaster is called the *koṇaka*, intermediate between these two is the *anartha* or *anuratha*. When between these flat and relatively broad wall-elements there are narrower ones, in the form of long, flat or rounded pillars, they are called *anurāhā* or *parirāhā*.

Bandhanā

The *bandhanā* is a belt consisting of various mouldings above the *jāṅgha*, running around the whole temple and holding all the sectioned parts together like a waist belt laid around the hips. This is never absent in any temple. In large temples there are even two *bandhanā*, one above and one in the middle of the *jāṅgha*.

Garbhagṛha, garbhaka śikhara

Above the upper *bandhanā*, is the *garbhaka* or *śikhara*. *Garbhaka* or *garbha* means womb and *śikhara* means spire. These two terms, which appear contradictory are in reality complementary. They simply envisage the temple from two different angles. Seen from inside, the temple is a *garbhaka*, a

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[14] Note by the editors: *Rāhā* means also path, way in Oriya. This central section actually looks like a path going upwards on the spire.

receptacle for the effigy of the divinity, seen from outside it appears as a spire. The two terms are often used indifferently in both acceptations and also as designations for the entire temple. This *garbhaka* evidently implies the idea of the inner trunk-cavity of the Mahāpuruṣa with his visceral parts, especially his heart, the sacred image or symból. The innermost cell, where the sacred image is placed is called the *garbha-gṛha* (womb-chamber), while the upper part corresponding to the *śikhara*, is more properly the *garbhaka*. The outer structure, the *śikhara*, representing the trunk has a front and a back (*pūrva* and *pṛṣṭha*) and two sides, and ends above in a shoulder-part and neck, the *skandha* and the *kaṇṭhasthala* or *beki* (in Oriya). The shoulder is where the spire ends by curving inwards towards the neck. The spire is square and angular in plan, but modulated with projections and recesses. With the neck this angularity resolves itself into a circular form, and this is not without significance. The angularity belongs to the world of manifestation, while the circle, the perfect form, represents the world of perfection beyond material contingencies. This symbolism is often inverted, when the circle, as the dynamic form is taken to represent the world of contingency, of movement and change, while the square, as a static form is considered as incorporating all stability and unchanging perfection of the world divine. In Christian symbology, for example, the earthly Jerusalem is circular, while the heavenly Jerusalem, the City of God, is represented as a square or a cube. In the outlay of the Indian temple, however, it is clear, that the square is maintained as a symbol of earth and of earthly existence, according to ancient Vedic conceptions, and consequently it must be its counterpart, the circular form, that stands for the heavenly worlds.

Āmalaka

Above the circular neck of the temple, in fact, is the *āmalaka*. *Āmalaka* is the head of the Mahāpuruṣa. The head of the temple reaches the sky, the head of the Mahāpuruṣa reaches Heaven. The shape of the *āmalaka* has been compared to that of a flattened *āmalaka* fruit (*myrobalan*), but since the temple is supposed to represent the rising, stage by stage, of the created being, from the terrestrial ground to highest spirituality, I would suggest that the *āmalaka*, as the head of the temple, should rather be likened to a lotus. The vertical ribs, into which its circumference is divided, would certainly not be in the way of this interpretation. And since it is on top of the temple, it would not be far-fetched to seen in it the thousand-petalled lotus, the *sahasrāra cakra*, which, according to yogic and tāntric doctrines is at the top of the cranium. This is the last centre, where Kuṇḍalinī reaches in her ascent and where the *jīvātman* finds release and union with the Paramātman.

When in daily *pūjā* Mātṛkānyāsa is done, the *sahasrāra cakra* is clearly identified with the *amala-cakram*. The *mantra* runs as follows: *Sahasrārāmale cakre cintayet iṣṭa vigraham.* "In the purity of the *Sahasrāra cakra* meditate on the image of the highest divinity". In the Pūjārahasya of the Yogamārga Prakāśikā it is said:

Sahasrārāmale cakre pañcaṣaṭvarṇa veṣṭitam;
dhyāyettu puruṣam divyaṃ jyotirmaṇḍalamadhyagam.
(Bhūtaśuddhiprakaraṇa)

In the pure Sahasrāra cakra, surrounded by five hundred colours
(rays) one should meditate on the divine Puruṣa in the middle
of a circle of light.

As if to give even anatomical confirmation to this meaning, the vaulted circular stone covering the *āmalaka* is called the *kharpara*, the skull-bone. And this *kharpara* has, for the insertion of the foot of the *amṛta kalaśa,* a hole in its centre, corresponding exactly to the *brahmarandhra*, the opening in the skull, by which the spirit of man escapes at death towards liberation.

It is also worth noting that *āmalakas* never occur on the lower body of the temple, but only on the spire, that means on the higher spiritual planes. There they are found, not only as the majestic crowning of the entire edifice, but in smaller and partial form all the way up along the *koṇaka*, the edge of the *śikhara*. They occur in determined intervals as basic corner-stones to rows of flat tiers that rise higher and higher, till they reach the shoulder of the temple. These corner *āmalakas* are mostly five in number, and it is just possible that, as the big *āmalaka* on top corresponds to the *sahasrāra*, they correspond to the lower *cakras*, from the *mūlādhāra* upwards, because through these *cakras*, through which Kuṇḍalinī ascends all impurities are consumed. Says the Yogacūḍāmaṇi Upaniṣad:

śuddham eti sadā sarvam nāḍīcakram malākulam;
tadaiva jāyate yogyam prāṇa samrakṣaṇa kṣamam.

The Nāḍīcakras are always cleansing the mass of impurities,
and thus they become apt to sustain the breath of life.

Amala (purity) is certainly the corner-stone for any kind of spiritual ascent, purity of life, purity of intention and dedication.[15]

[15] Note by the editor: This statement proceeds from a fanciful etymology of *āmalaka* which is not derived from *amala*, pure.

Amṛta-kalaśa

In the yogic experience the ultimate stage attainable to embodied consciousness lies in the *sahasrāra cakra*. What is beyond belongs to the disembodied divine hierarchies, whereto the *ātman* escapes at the time of *nirvikalpa samādhi* or at death. When the Kuṇḍalinī reaches the *sahasrāra cakra*, a broad blue, water-like light is seen, which the Maṇḍala Brāhmaṇa Upaniṣad and the Yoga Śāstras call "*antarlakṣya jalajyoti*", "Water-like light visualized inside" or "*dahara puṇḍarīka*", which means "interior lotus". This is the reason why this highest place is also called *jalādhāra bhāṇḍa*, which word corresponds exactly to *amṛta kalaśa*, the vessel containing the nectar of immortality. The *amṛta kalaśa* stands above the *āmalaka* and its foot is inserted in the central opening, which corresponds to the *brahmarandhra* in the human skull. The Yogacūḍāmaṇi Upaniṣad says: "The water of Heaven is flowing down from the head and is destroying both sorrow and pain." The significance of the *amṛta kalaśa* as the container of the waters of Heaven can thus not reasonably be put into doubt. The foot of the *kalaśa* stands in an exactly perpendicular line above the centre-point of the *garbha-gṛha*. The plumb-line between these two points marks the central axis of the temple and by implication, the axis of the universe. What on this line is below the *amṛta kalaśa* belongs to the world subject to change, to birth and death. With the *amṛta kalaśa* the world beyond death is reached, the world of the Absolute, the Changeless, the region of Sat-Cit-Ānanda (Being-Consciousness-Bliss). The central axis of the temple between the foundation and the *amṛta kalaśa* can thus be likened to the spinal column, the central axis of the human being, called the Merudaṇḍa, through which Kuṇḍalinī ascends towards the *brahmarandhra*. The ideal axis of the temple thus is identical with the Merudaṇḍa of the Mahāpuruṣa, in whose likeness the temple is built. (II.94). It should be remembered, that all that has been said so far about the *śikhara* of the temple refers to the most widely spread form of the *rekha* temple, which has a square ground-plan and a single, straight spire, curved in at the upper end. The Śakti temple, which is the central object of our text, has a different structure. It should, as said before, be erected on a rectangular ground-plan and have a broad, plain keel-roof and eventually a garland of small spires around the lower part of the *śikhara*. These spires are never crowned by *āmalakas*, but often carry an *amṛta kalaśa* on top, especially those at the corners. Neither is the roof crowned by an *āmalaka*. It carries only an *amṛta kalaśa* or a *yūpa* at the centre of the ridge, with the exception of the Vaitāl Deul, which has three *āmalakas* with small *kalaśas* on its broad roof.

Yūpa

The *yūpa* is a straight upright stone, like a truncated column. It has six or eight angles and a rounded head at the top, and represents the sacrificial post cut from the trunk of a tree to which in Vedic sacrifices the victim was tied. Placed on the summit of a temple in place of the *amṛta kalaśa*, it has a deep significance. The Puruṣa has from the time of the Vedas and the Brahmaṇas been associated with the ideas of Yūpa, Vanaspati, *yajña* (sacrificial post, tree or lord of the forest and sacrifice). In the famous Puruṣa-sūkta of the Ṛgveda the great Puruṣa is tied to the stake by the gods, and out of the sacrifice of his person arose the entire universe. The Ṛgveda, the Vājasaneya Saṃhitā, the Taittirīya Saṃhitā, the Śatapatha Brāhmaṇa, the Śrauta Sūtras, all scriptures have extolled his greatness as the supreme divinity, divinity born of sacrifice. And in subsequent times this Puruṣa can still be recognized under other names, as Ekam, Sat, Ātman, Puruṣottama, Brahman. The *yūpa* on the summit of a temple, which appears as an extension of the axis of the whole building, speaks it out in unmistakable terms, that sacrifice not only created the world, but is that which in the form of a pillar always upholds it. Sacrifice is the "*axis mundi*". When the *yūpa* is installed with great ceremony by the chief architect and the officiating priest, it is done under recitation of the Rudrādhyāya of the White Yajurveda. This hymn is an invocation to the most terrible and destructive aspects of Rudra in terms as these: "Loosen thy bowstring, loosen it from thy bow's two extremities and cast away, o Lord divine, the arrows that are in thy hands" (9). "Having unbent thy bow, o thou hundred-eyed, hundred-quivered one! And dulled thy pointed arrows' heads, be kind and gracious unto us!" (13).[16] Behind such fervent prayers stands the knowledge that the *yūpa* is indeed the "axis of the universe", which, like the mast of a ship, might be endangered by the storm, but which by Rudra's grace should remain standing firm on its divine foundations and should not ever be uprooted by inimical forces. (II. 691)

Pārśva Devatās

While the main divinity is placed in the central shrine, every temple has complementary divinities in its outer niches, which are called the *Pārśva-devatās* and are such as possess an inner relationship to or are *aṅgas* (parts) of the main divinity. In the Śiva-temple described in this text they are Gaṇeśa, Ambikā and Kārttikeya, placed in the Southern, Northern and Western niche respectively. Ambikā is the Śakti of Śiva, his executive Energy, the universal

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[16] Transl. by Griffith.

Mother, Kārttikeya is the splendid war-god, especially created by Śiva to overcome the Asura Tāraka, who was devastating the world, and Gaṇeśa, the son of Pārvatī is a god that will be found on almost every temple, since he is credited with removing obstacles from any undertaking, and is therefore universally invoked in spiritual as well as in temporal undertakings. He is also the Lord of Gaṇas, of the weird and impish crowd that forms the following of Śiva. (II.356-369)

The *Pārśva-devatās* of the Śakti-temple described in our text are not mentioned by name, but in the temple of Caurasi, consecrated to Vārāhī, who represents the *jñāna*-aspect of the Devī, two of them are still in niches in the Southern and Western *rāhās*. Gaṇeśa in the South may be invoked to help in removing the veil of ignorance that obstructs the light of *jñāna*. Sūrya, as the principle of light, of illumination, is obviously a complementary aspect of the *Jñāna-devī*. His are the darkness dispelling rays, just as Vārāhī is one of the rays of Mahātripurasundarī, the supreme Śakti. The niche on the Northern side is empty, but according to the Kaula doctrine observed in this temple, should contain the figure of Bhairava, the male counterpart of the *Jñānaśakti*. He is a Yogin, a naked ascetic with matted hair, covered with ashes. He embodies renunciation, withdrawal from all worldly ties and attachments, and thus the first step towards illumination.

Āvaraṇa Devatās

Every temple has yet another set of minor divinities, called the *āvaraṇa devatās*. *Āvaraṇa* means surrounding. They not only form a protective ring around the main divinity, but are its direct emanations and thus explicitly illustrate its functions. They are not mentioned with this collective name in our text, but they are individually described. In the Śiva-temple there are six Rudras placed in the niches of the *anarthas*, i.e. two on each side and at the back of the temple, none in front. Their names are Sadyojāta, Tatpuruṣa, Śrīkaṇṭha Rudra, Ghora, Mṛtyuñjaya and Virūpākṣa, and they are described by means of their *dhyānas*. They represent various aspects and functions of the main divinity, Śiva, his serene as well as his wrathful forms. (II. 304-316).

In the Devī temple their place is taken by *mithuna* images, whose *yantra* is described in all particulars, and whose meaning is fully explained.

Another set of surrounding *devatās* is placed in niches on the *mukhaśālā*, both of the Śiva and Śakti temple. The text tells us, that in Viṣṇu temples the eight Dikpālas, the guardians of the eight quarters, should be placed, and in Śiva temples the eight Bhairavas, while the Devī temple should have the ten Mahāvidyās or Bhairavīs, or the ten Mātṛkās. It is recommended to make

these *devīs* according to their *dhyānas*, although these are not given. Instead of that the *yantra*, the compositional diagram upon which all the Mātṛkās can be made, is described in detail. In the Caurasi temple, the Mahāvidyās are standing figures with two or four arms, carrying various weapons and emblems, and, as their name implies, they represent the various stages and aspects of spiritual knowledge (I.256-283). Thus they once more go to emphasize the *jñāna* aspect of Vārāhī Devī, who is the 14th *aṅga* of Tripurasundarī and whose seat is in the *ājñā cakra*, the *cakra* of divine command.

The *Kāmakalāvilāsa* says that the *āvaraṇa* Śaktis are like the limbs of the supreme Śakti, when she changes into the *cakra*, or like her rays, when her effulgence goes into manifestation. She is then represented as the Śrīcakra, the *yantra* of nine triangles. But it also says that the *āvaraṇa* Śaktis are like a patch of cloud, which, although smaller than the sun, prevents it from being seen.

Ornamentation

Although the essential cosmic and spiritual symbolism lies in the fundamental structure of the temple, the rich and variegated decorative forms that cover it in all its parts are not without their own illustrative or symbolic meaning. Following step by step the decorative motifs and studying their forms and terminology in the light of ancient symbological conceptions, we may try to guess their origin and derivation and perchance retrace some of the ideas expressed by them.

In this quest we cannot expect any help from our author, who, although untiring in exalting the beauty of a richly decorated temple, and placing it much higher than any temple with a plain surface, never gives a clue as to the specific meaning of any ornamental form. It cannot, however, be seriously doubted that every decorative form was at the outset conceived not as an idle play, but as a significant form, as the expression of some idea. But, in the course of the centuries, in the transmission from one generation of artisans to another, such forms evidently became standardized and the meaning perhaps was lost to the very artisans who carved them with such consummate skill. They indulged more and more in the joy of portraying the infinitely variegated forms of plants, animals and human beings, in whose appearance they sensed a language, that in a general way was apt to proclaim the glory and omnipotence of God. Thus, covering the whole surface of the temple with organic forms, they transformed the stone-structure into a living organism, breathing and pulsating as the manifestation of a universal, divine creative urge. Yet, in spite of this exuberant growth of decorative forms that

covers the temples, the thread of a faithful transmission of motifs was never broken, and thanks to this there are many elements which even to-day can be recognized in their original symbolic function.

Pīṭha (Plinth)

Starting from the base, we find that the plinth, on which the temple stands may be a plain stone-platform, but may also be moulded in the form of a tortoise-back, a *kūrma-pṛṣṭha*, or in the form of downward-hanging lotus-petals, a *padma-pṛṣṭha*. This moulding has a double curve, like the carapace of a tortoise, and since it has a supporting function, it calls to mind the ancient mythical tortoise, on whose back the Earth was supported. When gods and *asuras* began churning the Milk-ocean, in order to gain the nectar of immortality, the mountain *mandara* was established on the back of this tortoise.

The *padma-pṛṣṭha* has essentially the same form, but it is incised with flat lotus-petals hanging downwards. The lotus has equally a supporting function, because it represents the Earth in a sublimated form, as the support of spiritual reality. It is also associated with the Primordial Ocean and the Tree of Life, which both are the source of cosmic and transcendent existence. In this latter sense it is used, not only on temple plinths, but also on pedestals for sacred images. As a matter of fact almost all images sit or stand on a lotus. In temples it is used also on profiles of covering cornices with petals turned downwards, or with petals turned upwards on supporting cornices which fulfil the function of brackets. (I.209-219)

Latā (creeper)

Similarly derived from the Tree-of-Life motif seem to be the numerous creeper-and-flower ornaments, interspersed with animal and human figures that cover the entire temple from the plinth to the top of the wall. The creepers on medieval temples show a strong analogy with the big lotus-rhizomes of early Buddhist monuments, which issue from the mouth of *makaras* or from the navel of *yakṣas*. Although their symbolism is less apparent and their function appears to be mainly decorative, still, since their ancestry can hardly be doubted, their significance may also run on the same line and equally be a tree-of-life-symbol. Moreover it should be considered that the word *latā* (creeper, in Sanskrit) and the word *vallabhī*, as they are called in Oriya, is also used to denote the beloved wife. As the creeper clings to the tree for support, so woman clings to her mate. Her greatest virtue is her loving, faithful and perpetual attachment

to her husband. This is very charmingly suggested in the *gelabai* motif, in which female figures are shown entwined within loops of creepers. (I.197-198) And so by a new detour we come back to the female principle in its essential acceptance as the active procreative principle, and I do not think we go far wrong, if we presume that on temples dedicated to the Devī, where creeper-ornaments are applied in great profusion, they may have a significance of this sort.

Makara

The idea of fecundity, fertility, exuberance of life is expressed in yet other ways. The ancient motif of the *makara* is persisting also here in many variations. This crocodile-like aquatic animal is the vehicle of Varuṇa, the god of the Ocean and of the river-goddess Gaṅgā. Thus it stands for the element Water and since all life and growth is born from the Waters, its symbolism does not require further explanation. A full-faced *makara* -head, also called *kīrtti-mukha* often appears in the Gupta period as the crowning element of the circular *caitya* windows, throwing from its mouth pearl-strings, creepers and foliage. In medieval temples the *caitya* windows having been transformed into *vajramastakas* – circular, decorative crowning with sometimes a figure or face in the place of the window opening – the *makara* face or *kīrtti-mukha* has remained, and so have, issuing from its mouth, the creepers with foliage and pearl strings. This *kīrtti-mukha* here however has mostly become a lion's face, when it has not remained in an intermediate stage, the *makarākṛti siṃha*, a hybrid form of a lion's upper face, with a *makara's* mouth and proboscis. In this hybrid figure it might well be that we are confronted with yet another and more complex symbolism, with that of Agni-Soma, which represents the dual complementary aspect of the creative process. Agni and Soma have ever to work in conjunction, otherwise nothing will stir, and nothing will be created. Agni-Soma-rūpiṇī is the name given by the *Kāmakalāvilāsa* to the Vimarśa Śakti, i.e., to the Śakti of gross manifestation.

Ālamba (hanging pearl-string)

In whatever form this *kīrtti-mukha* will appear, rhizomes and pearl-strings invariably hang from its mouth, and it has thus also the attributes of the Wishing Tree, the *kalpa-vṛkṣa*, whose branches make offerings of jewels, pearls, coins, lovely girls and all the good things of life.

In the form of a lion's upper head it appears also on top of pillars and pilasters, with garlands of pearls hanging from its mouth, and so it would appear that, in Orissa at least, the lion was later on introduced in sculpture in the place and function of the *makara*, although the meaning of the lion,

especially on Śakti temples, where it is prominently used, is something entirely different. Of its fundamental acceptation we shall speak presently. (See note on the lion, p.391).

Kinnaras

Flanking the sides of the *vajramastaka* there are often Kinnaras and Gandharvas, who are descendents of the ancient Yakṣas. These three terms were originally interchangeable. They are semi-divinities, who also preside over fertility and prosperity, and so we come to see that the whole temple is blossoming forth as a hymn to Life, to the ever renewed wonder of Creation.

Ornamental friezes

Amongst the many decorative friezes described in our text, which are exclusively of vegetable forms, there is one exception, the *haṃsa-latā*, the frieze of geese. The goose or swan is the vehicle of Brahmā and of Sarasvatī, his consort, and in Upaniṣadic and tāntric conceptions it is the symbol of the awakened soul. As the swan is credited with the capacity of separating milk from water, so the awakened soul can discern truth from untruth, reality from unreality, and is thus empowered to overcome worldly bonds and take the flight towards Brahmā. Brahmā's chariot is drawn by seven *haṃsas*. (I.292-295)

If this one frieze alludes to spiritual discrimination, most of the others are pictures of primordial life and growth. In the *sagumphā* frieze wild animals are jumping out of the convolutions of lianas and suggest the exuberant and fierce animal and vegetal life of the jungle. Other friezes show opulent water-plants, swollen with the sap of life, others rich leaf-work tossed in the wind or lovely blossoms falling from the trees, yet others changing clouds floating in a spring sky. (I.284-316)

Figure friezes

All these friezes are made strictly according to specific rules of composition, given for each one in detail. But there are other friezes also, which depict royal processions, armies, war-scenes, hunting scenes with horses, elephants, deer and other animals or scenes from the Rāmāyaṇa. For these no rules of composition are given and it is explicitly mentioned that the artist is at full liberty there to follow his imagination. (I.506-512).

Elephant friezes are mostly used on the base of temples, although in Orissa we find it only on the Sun temple at Koṇārka. They have a supporting function reminiscent of the *dig-gajas*, the space-elephants that support the

Earth. And the friezes of jumping horses may be the late descendents of the Vedic horse that represented the racing time of days and nights, the great Year.

There are still other types of friezes, as for instance those composed with various kinds of *kumbhas* (pitchers): the *pūrṇakumbha* (full vessel), the *parṇakumbha* (vessel with foliage issuing from its mouth), and the *makara-mālinī* (row of *makaras* resembling dolphins). The first is the vase of plenty that is never exhausted, the second represents the ever-renewed vegetation sprouting from this inexhaustible source of life, and both are already present in Śuṅga art. The third, the *makara* or dolphin, as an aquatic animal, refers, as said before, equally to the abundance of life issuing from the primordial waters (cf. the lotus-rhizome growing from the *makara's* mouth). It should also be noted that either of these three emblems are often put in alternation with *mithuna mūrtis* (love-scenes), in order to form a frieze. These obviously are also emblems of fertility, of which we shall speak later. (I. 539-547)

No part of the Devī-temple is left uncarved, except the roof, and the Master Architect says it over and over again: "Without ornamental work the temple will remain mediocre. That temple, where every part is covered with decorations is always called the highest type, and the temple shorn of decorations is definitely the lowest." (I.331-332)

Pillars

Even pillars and pilasters, those eminently static architectural forms, are transmuted into living organisms, having their surface covered with either vegetal ornamentation, or being entwined by the coils of Nāga figures. In the first case they become assimilated to the Tree of Life, in the second their static forms become changed into dynamic spirals. The Nāgas are friendly spirits, who protect the temple against lightning and propitiate the Nāga-folk in the subterranean regions. In other words they propitiate the atmospheric and chthonic forces, and thus secure the temple solidly on its earth-foundations. (II. 476-493)

In a number of temples there is moreover a projecting wall on both sides of the portal, ending in front into a big Nāga-pillar, which apparently constitutes a sort of advanced post for defence. In the Vārāhī-temple of Caurasi the side-windows of the *mukhaśālā* are also defended by two such projecting Nāga-pillars. (I.230-233)

Bhāra-rakṣaka

On top of pillars and pilasters we sometimes find weight-carriers, a kind of crouching Atlantes, forming the capital and stemming their hands upwards as if to support the weight of the architrave or lintel. Here an abstract architectonic function is transmuted into the physical action of a living being. These weight-carriers are also spirits of the earth, related to the Yakṣas, and they are equally protectors and guardians. One of their names is Bhārarakṣaka (weight-protector), or Bhārakendrādhipa (master of the weight-centre) and may indicate a point of particular stress in the structure. (I. 343-353)

Lion

Among large figures of symbolic animals the lion is most prominent, especially in Śakti temples. The lion is the eternal enemy of the elephant, as the principle of light is the destroyer of darkness. Because he has power over the elephant who represents *tāmasic* darkness and heaviness, he is called Gajarāja (king over the elephant), and is in this form figured as sitting or trampling over a crouching, defeated elephant. As the vehicle of the Devī, the lion-figure on Śakti temples evokes the defeat of the *asuras* at Durgā's hands and expresses the heroism and prowess necessary to defeat all the enemies of divinity, all *āsuric* forces. Here perhaps it refers in a more specific sense to the heroism and strength required to enter upon the dangerous path of *sādhanā*, full of pitfalls, professed by Kaulācāras in certain Śakti-temples. The menacing lion with a raised paw appears like a clear warning. (II. 659-674)

Kautūhala

The lion is sometimes found also in a hybrid form, having the head of an elephant, or a stag, or a *makara*, or even a man, and all these combinations have their particular secret meanings (see note on *Kautūhala,* p.386). All hybrid forms in Orissa are called *Kautūhala*, which means 'wonder'.

They are found all around the body of certain temples, particularly in the recesses between the different *pāgas*, where most probably they also fulfill protective functions. (I. 360-362)

Portal

The most vulnerable part of the temple is the portal, the opening through which inimical influences of the outside world can penetrate into the sanctuary. It is therefore defended and guarded in a quite particular way. The portal is framed in by several bands of carvings, representing creepers

and other vegetal ornaments, entwined snakes, *mithunas* and other human groups, strings of beads and rows of lotus-petals. (I.195-202) More important, however, than these are the *vajramastakas* and the *dvārapālas* or door-guardians, which must be placed at the base of these friezes. The *vajramastakas* protect against lightning, as seen before. The *dvārapālas* or door-guardians may be of wrathful or of peaceful aspect, and always have some family relationship to the main divinity of the shrine. (I.108-119)

The protective frame-work around the entrance of the *mukhaśālā* is repeated once more at the interior entrance of the shrine. This is of course in semi-darkness, but all the features of the main portal are there, except the projecting Nāgastambhas. Generally there is also a high sill in front of the inner door, which to a certain extent obstructs the entrance to the *garbha-gṛha* and impresses the fact on the worshipper, that here is the limit between the two worlds, the human and the divine. In Orissa moreover it is customary to make two semicircular, fairly high doorsteps called *nandāvartas* in front of the entrance to the *mukhaśālā* as well as to the inner shrine. The Śilpasāriṇī explains this name with the following *śloka*:

> *Nityānandamaya sthānam devapiṇḍisthalottama;*
> *tasya sanmukha vartanānandāvarta itīryate.*
>
> The sanctuary of the enthroned divinity being a place of eternal bliss, the round steps that are in front of it are called *(ā)nandāvarta* (steps leading to eternal bliss).

Lakṣmībandha

Above the entrance, on the lintel of the door, there is very often the figure of Lakṣmī, or of Gaṇeśa, or of a seated Śiva or Viṣṇu. This depends on the main divinity dwelling in the shrine. Lakṣmī is the goddess of prosperity and fertility, of abundant life. Two cloud-elephants are pouring the fecundating rain-waters out of golden jars over her head. She is essentially peaceful and auspicious, and by her benign and smiling presence wards off all adverse influences that may approach the temple. (I.172-193)

Navagraha

On many temples there is above Lakṣmī a large stone covering the whole width of the portal with the images of the nine planets. It is to be assumed that by their representation above the entrance of the temple the planets are propitiated, their auspicious influences invoked, and their pernicious influences warded off. It may also be one way among others of

pernicious influences warded off. It may also be one way among others of placing the entire temple in relationship to the wider cosmos, and of emphasizing once more the cosmic significance of the whole structure.

Śikṣādāna image

Besides all these images of divinities, Orissan temples carry also a number of purely human figures in their decorations. Of these the Rājabandha and the hunting scenes, which are mostly in the upper *bandhanās* and roof portions, have already been mentioned. Above the *gavākṣas* of the *mukhaśālā* there is often a rectangular relief composition, representing either a Guru instructing his disciples, called the *śikṣādāna* image, or a Rājā with his army. The Śilpa Prakāśa gives the *yantra* on which the *śikṣādāna mūrti* has to be composed and describes the image in all details (I. 376-388). We do not know the criteria by which one or other of these images is selected, but it would not be surprising if they were attuned to the character of the main divinity of the shrine. The *śikṣādāna* image certainly represents the *jñāna-mārga*, the path of knowledge, and would be appropriate for a temple with the *jñāna* aspect of divinity, while the image of the king and army representing the *karma-mārga*, the path of action, might be more appropriate for a shrine where divinity implies this *karma*-aspect of devotional activities. (I.376-388)

Alasākanyā

By far the most prominent sculptural ornamentation on these tāntric temples, however, are single female figures or couples in love. The Śāktas consider the highest active Principle of the universe as female, and therefore the Devī receives supreme adoration. She assumes innumerable forms, she is the goddess of creation as well as of destruction, the nurturing Mother-goddess as well as the armed, terrifying goddess fighting against evil, the goddess of knowledge, of illumination and final liberation. Her various aspects embrace the entire scale of possibilities in the cosmos as well as in the human world.

Is it to pay homage to her feminity that her temples are lavishly decorated with tender, voluptuous female figures? Our text describes with great delight sixteen types of these so-called *Alasā-kanyās* (indolent maidens) who in their playful liveliness however show nothing less than indolence. With their different attitudes, gestures and expressions, they are all composed on one and the same *yantra* (I.391-480). But these are by far not all the types that can be found on Orissan temples. They are in fact innumerable, the imagination of the artists seems never to have tired on this subject, and our

Master Architect gives expression to his deep conviction that: "As a house without a wife, as frolic without a woman, thus without female figures the monument will be of inferior quality and bear no fruit." (I. 392-393). This means that without the crowning decoration of female beauty the temple will not only lose in artistic quality, but it will lose power and efficacy. The temple is not only a monument dedicated to God, it is much more than that. It is in fact a spiritual powerhouse, a power-dispenser for those who approach it in the right spirit. In the figures of the *Alasā-kanyās*, which blossom forth from every nook and corner, this power irradiates in the form of earthly grace and beauty, of a charm meant to attract the soul of the created towards its Creator.

But these *Alasā-kanyās*, which Coomaraswamy considers as descendents of the ancient motif of the vṛkṣakās or *vṛddhikās* (woman and tree motif), carry also the significance of fertility goddesses. One of them is a mother with child, some of them wear the broad fertility-belt (*mekhalā*) around their hips. The "*ḍālamālikā*", the woman drawing down the branch of a tree, to garland herself with, is a close relative of the ancient "*śālabhañjikā*" or "*dohadā*", who by the touch of her foot brings the *aśoka* tree to blossom. The "*guṇṭhanā*", who is seen from the back and who places her foot on a cluster of foliage may also be a distant relative, and equally so the "*ketakībharaṇā*", who adorns her hair with *ketakī*-flowers. Almost all express in some way or other delicate feelings of love and tenderness: one is raising her arms in nostalgia for her lover, one is standing in a doorframe and is longingly looking out for him, another feels resentful on account of his absence, one is examining her beauty in a mirror, one is inhaling the sweet smell of a lotus-flower, one is caressing a parrot or another bird. Others amuse themselves with dancing and playing instruments, still others are lost in meditation or pay devotion to a divinity. All are full of delicate charm and reflect the most intense, yet restrained emotions. (I. 391-480)

Mithuna-mūrtis

With the representation of amorous couples (*mithuna-mūrti*) we reach the rock-bottom of the Śākta doctrine which inspired these temples. The Śilpa Prakāśa summarizes the gist of this doctrine in a few sentences: "Desire is the root of the universe. From Desire all things are born. Primordial matter (*mūla-bhūta*) and all beings are reabsorbed through Desire. Without Śiva and Śakti creation would be a mere illusion. Without the action of Desire (*kāmakriyā*) there would be no life, no birth and death." (II.499-500)

This is the true conception that inspired the numerous erotic images adorning Śakti and also Viṣṇu-temples. If these have caused great

perplexity to art-historians and to lovers of Indian art alike, it is most probably due to the excesses to which the artists sometimes let themselves go in giving expression to cruder and grosser form of sexual love than was originally intended by the doctrine. The doctrine certainly considers desire as the necessary and sacred urge for creation, and it is because it was considered sacred that its representation was not only allowed, but was compulsory and given ample scope on the walls of temples. Does not our author go to the extent of saying: "A temple without amorous images is a base, forsaken place, resembling a dark abyss that is shunned like the den of death." The form which the procreative urge takes in the organic world was transferred into the conception of primordial creation as the clearest and most obvious symbol. When the Supreme Being wanted to create, he had to divide himself into two parts, the male and the female Principle, Śiva and Śakti, who, on being separated, eternally desire to unite again, because only in this secondary, renewed union are they able to produce the third, the world of manifestation.

All the love images - we may take it for granted - were meant to illustrate this conception, and our text gives us precious information on the way in which it was done. The images were placed to illustrate and at the same time to conceal the secrets of the doctrine. These secrets of the Kaulācāra doctrine were laid down in a *yantra* underneath the sculptures and the author says it should not be revealed to the uninitiated. Why he all the same reveals it in this text, we do not know - perhaps because his words were addressed only to such disciples as had received initiation. The *yantra* is described in all detail. It consists of a standing *liṅga* and of sixteen triangles grouped in a definite manner around it, almost all in conjunction with the *liṅga*. Above the *liṅga* is the form of an egg. The *liṅga* is Śiva, the triangles are *yonis* or *bhagas*, all carrying the names of sixteen different Śaktis or Mātṛkās, and the egg at the centre is the supreme Śakti, Mahākāmakaleśvarī (II. 508-529). In the corners and middle of the outer square is the place for eight protective Yoginīs. This *yantra* was compulsory on temples dedicated to Śakti or to Rudra. It was considered so powerful that its mere sight would destroy all obstacles coming in the way of *sādhanā* and drive away all ghosts and other malevolent spirits. But it had to be concealed from the eyes of the profane, and for this reason the curious device was used of carving an amorous couple over it "to give delight to people" (II. 539). This seems to imply that ordinary people were given only that which they could understand, and were liberally allowed to take delight in it, so that they might not try to probe into metaphysical secrets which were beyond the reach of their understanding. This delight was allowed to them because no lewd or scurrilous intention had inspired these images. Sexual love was

regarded as a sacred law of nature, which had to be revered and worshipped as such. And since there was no odium and no shame attached to it, the general attitude towards it would not be able to deviate from its natural innocence. But, when it came to the deeper, esoteric sense of sex and its manipulation as a form of *sādhanā* it necessarily had to remain the exclusive preserve of the adepts, of the Kaulācāras. This secrecy was protective and prohibitory at the same time. It protected the adepts from the curious looks and misinterpretations of outsiders, and at the same time prevented the uninitiated from trying their hands at these rites, which were most difficult and full of dangers and pitfalls. They were "like walking on a razor's edge" according to Kaulācāra's testimony. Many of those who practised them may have fallen victims to the very temptations they intended to master.

These particular rites of the Kaulācāras are called Kumārī-pūjā or Vīra-pūjā or Aṣṭakāmakalā-prayoga, and the sculptures on the *anarthas* of the Vārāhī temple in Caurasi show eight illustrations of the various acts and stages of this dangerous ritual, which in a spiritual and moral sense could mean life or death for the *sādhaka*, that means, it could lead him to great victory or to irretrievable defeat.

Compositional Yantras

Finally a few words about what is the distinguishing, and unique feature of the Śilpa Prakāśa, not found in other Śilpa texts: the diagrams given for the composition of all sculptural work. Although these diagrams are of a simple nature, they represent the most valuable contribution of this text to the understanding of ancient Indian art. They give a further proof, that, like in all other great traditional Art, basic conceptions of a spiritual reality were governing not only the subject matter of sacred sculpture, but the very manner in which this reality came to be manifested in plastic form. Such conceptions could not be embodied otherwise than in geometrical patterns, and these patterns became the intermediaries, the bridge between the world of ideas and the world of forms. No representation of a living form could in itself transcend its material limitations without being to a certain degree absorbed into a geometrical pattern, or by undergoing a certain geometrical transfiguration.

In the compositional *yantras* of the Śilpa Prakāśa it is the quadrilateral disposition that appears to be the dominant feature. All figures are composed into square or rectangular panels, mostly divided by three vertical and three horizontal lines, of which the middle-lines are the most important. These quadrangles were further intersected by diagonals running from corner to corner, and by other obliques connecting the ends of both middle-lines and forming an inner quadrangle standing on its point. They may also have other

obliques running from the upper and lower ends of the vertical middle-line to the corners of the opposite side, forming two intersecting narrow triangles. These are the ever-recurring elements of the diagrams. Circles inside the square appear only occasionally, and rather as accessories, with the function of enclosing the entire figure into harmonious limits or of marking the lines of a surrounding halo. They have no vital function in the basic division of the square, nor do their radial axes govern the movements of the figures, except where they coincide with the divisions of the square. These movements are invariably based on the oblique lines mentioned above, traced from point to point on the outer lines of the square.[17]

These basic facts are presented here only as data for further investigation. The analysis of these compositional diagrams will be taken in hand together with the study of the Saudhikāgama, which contains hundreds of such diagrams and which has avowedly been the model and authority for the author of the Śilpa Prakāśa. They will have to be seen with a broad outlook upon the art of other times and regions with different methods of composition and also upon western medieval art, with whose principles and methods of composition they appear to have conspicuous analogies.

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[17] Alice Boner, op.cit.

DETAILED CONTENTS OF THE TEXT

I. PRAKĀŚA

II. PRAKĀŚA

ॐ

श्री गणेशाय नमः

श्री विश्वकर्मणे नमः श्री नीलाद्रिनाथाय नमः

शिल्पप्रकाशे प्रथमः प्रकाशः

[विश्वकर्मप्रतिमाध्यानम्]

ऐरावतसमारूढं नानामणिविभूषितम् ।
चतुःषष्टिकलाविद्यानिपुणं वदनोज्ज्वलम् ।। १ ।।

पीतवस्त्रपरिधानं केयूरहारमण्डितम् ।
चतुर्भुजधरं देवं प्रशान्तवदनं महत् ।। २ ।।

भुजद्वये सुगर्भा च अपरे मानधारणम् ।
वन्दे विष्णुं महातेजो विश्वकर्मन् नमोऽस्तु ते ।। ३ ।।

[यन्त्रकालिकाध्यानम्]

यन्त्रमूर्तिधरां कालीं[1] सर्वविद्यास्वरूपिणीम् ।
सर्वशिल्पमयीं नित्यां सर्वानन्दप्रदायिनीम् ।। ४ ।।

सर्वविघ्नहृतां[2] देवीं नमामि यन्त्रकालिकाम् ।

[शिल्पविद्या]

शिल्पविद्या तु महती श्रेष्ठा तन्मध्ये पञ्चधा[3] ।। ५ ।।

दारुपाषाणलौहञ्च स्वर्णं लेख्या तथैव च ।
पोतकर्म गृहाधारं व्यावहारिकदारुणि ।। ६ ।।

प्रासादे मण्डपे पुरे दुर्गे पाषाणमेव च ।
प्रासादरक्षणे युद्धे लौहं लाङ्गलकर्मणि ।। ७ ।।

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[1] महाकाली, P.T.

[2] सर्वविघ्नहरीं, P.T.

[3] पञ्चधोत्तमा, P.T.

FIRST PRAKĀŚA

THE PORCH (MUKHAŚĀLĀ)

Śrī Gaṇeśāya namaḥ

Śrī Viśvakarmaṇe namaḥ **Śrī Nīlādrināthāya namaḥ**

Dhyāna on the Image of Viśvakarman:

I adore Viśvakarman, Master of the sixty-four arts, mounted on Airāvata, having a lustrous face, adorned with many jewels, 1

The great four-armed divinity of peaceful countenance, wearing yellow garments, adorned with armlets and necklaces, 2

Holding chisel (and mallet)[1] in two of his hands, measuring rod (and thread) in the others, I salute Viśvakarman (who is identical with) Viṣṇu, of great glory. 3

Dhyāna on Yantrakālikā

I bow to Kālī, who supports the images based on the *yantra* (mystic diagram), the very form of all knowledge, embodiment of all the arts, eternal, the giver of all bliss, 4

I salute Yantrakālikā who removes all obstacles.

Five kinds of Arts

The knowledge of all arts (*śilpa-vidyā*) is great, among these five (arts) are the best: 5

Wood-work (carpentry), stone-work (masonry), iron-work, gold-work and painting. For building ships and the frame-work of houses wood is used. 6

For temples, *maṇḍapas* (pillared halls), towns and forts stone is used. For the support of temples and palaces, for weapons of warfare and for ploughshares iron (casting) is used 7

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[1] Brackets added from the *dhyāna* of Viśvakarman in the Saudhikāgama.

व्यसने भूषणे चैव स्वर्णमुद्रा विनिर्मिते ।
प्रतिमागठने शुद्धं फलकोत्कीर्णने तथा ।। ८ ।।

काष्ठपाषाणपात्रे वा प्राचीरे तोरणान्तरे।
नानारससमायुक्ता लेखा दिव्या[१] सुशोभना ।। ९ ।।

शृणु तत्र प्रवक्ष्यामि प्रासादशिल्पमुत्तमम् ।
शिल्पप्रकाशग्रन्थोऽयं प्रासादविधिवर्णना ।। १० ।।

[भूमिनिर्वाचनम्]

प्रासादगठने मुख्या देशस्थानविचारणा ।
नदीहीनभूमिः वर्ज्या[२] पाषाणमयमृत्तिका ।। ११ ।।

सैकतबहुला भूमिः श्रेष्ठा प्रासादमण्डने ।
पङ्किला च परित्याज्या दाहभूम्यादि वर्जिता[३] ।। १२ ।।

[भूमिलक्षणानि]

एतानि देशभेदानि ग्राह्याग्राह्यं विचारयेत् ।
मृण्मयरजोयुक्ता च मुक्तापांशुसमप्रभा ।। १३ ।।

मधुरगन्धयुक्ता[४] सा भूसुरा भूमिरेव हि ।
आरक्तवर्णभूमिश्च सद्यो रक्तसमप्रभा ।। १४ ।।

अम्लगन्धसमायुक्ता क्षत्रिया भूमिरुच्यते ।
वालुकायुक्तभूमिश्च पीतवर्णा च पङ्किला ।। १५ ।।

कुत्र शुष्का[५] क्वचित् तीक्ष्णा क्षारवद् गन्ध अंशुका[६] ।
कथिता वैश्यभूमिः सा शिल्पशास्त्रानुमोदिता ।। १६ ।।

पूतिगन्धा च सा भूमिः शूद्रभूमिः सा उच्यते ।
अतिपङ्किला या भूमिः तमसा वर्णसन्निभा ।। १७ ।।

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[१] लेखविद्या, P.T.

[२] वर्ज्यं, P.T.

[३] विवर्जिता, P.T.

[४] युता या, P.T.

[५] क्वचित् सूक्ष्मा, P.T.

[६] क्षारगन्धसमा च या, P.T.

Pure gold is for objects of luxury, ornaments and coins, it is good for making images and plates, for engraving. 8

Painting is done on wood, on stone, on pottery, on walls and within doorways (interior walls). The divine art of painting is beautiful and is done with a variety of colours (*rasa*). 9

Hear, I am expounding the excellent art of temple-architecture. This book, which describes the method of building temples, is called Śilpa Prakāśa. 10

Selection of the Building-site

In temple-building the consideration of the region and site is important. A place without a river should be avoided, as also a ground full of gravel. 11

A land which is predominantly sandy is best for a temple. Marshy land should be avoided, as also land where dead bodies are burnt. 12

Definition of Bhūmis

These are the different types of building sites, which to select or to reject one should carefully consider. The ground containing clay, shining like pearldust, 13

and sweet-smelling, is veritably Brāhmaṇa (*bhūsura*) land. Land of reddish colour, shining and smelling like fresh blood, 14

and smelling sourish, is called Kṣatriya land. Sandy ground of yellow colour, muddy, 15

of saline smell, sometimes sharp and sometimes mild, that ground is called Vaiśya land according to the Śilpa Śāstras. 16

Extremely muddy land of dark colour and having the smell of putrefaction is called Śūdra land. 17

ब्राह्मणी क्षत्रिया सारा[१] प्रासादार्थं शुभप्रदा ।
अन्यां तु वर्जयेन्नित्यं शृणु शोधननिर्णयम् ।। १८ ।।

आद्ये मध्यस्थले कृत्वा यन्त्रगर्भं विनिश्चयेत् ।
मध्यबिन्दुं समालम्ब्य षोडशांशेन भाजयेत् ।। १९ ।।

पूर्वे इन्द्रं तथा न्यसेद्[२] आग्नेयामग्निदैवतम् ।
दक्षिणे दण्डधृक् तत्र[3] नैर्ऋते नरवाहनम् ।। २० ।।

प्रतीच्यां वरुणं वायुं वायव्ये कल्पयेत् तथा ।
उत्तरे दिशि[४] कुवेरम्[५] ऐशान्यामीशमेव च ।। २१ ।।

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[१] सौम्या, P.T.

[२] न्यसेदिन्द्र, P.T.

[3] दैव, P.T.

[४] संस्थाप्य, P.T.

[५] कौवेरं, P.T.

For building temples Brāhmaṇa and Kṣatriya land is auspicious. The others should always be avoided. Hear the method of purifying the ground. 18

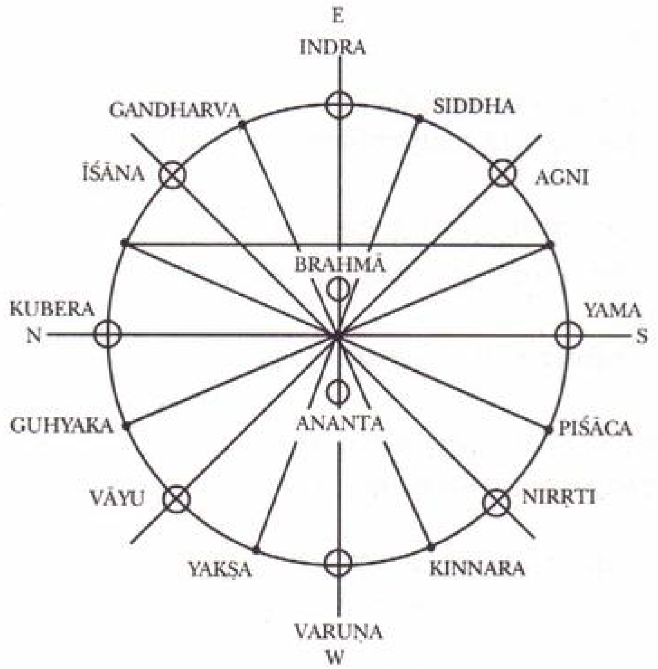


Fig. 1: Space, Directions and Dikpālas
I. 19-23

Determination of the Cardinal Points (Fig. 1)

First, establish in the centre of the site the plan of the shrine (*yantra garbha*), and from the centre-point divide it into sixteen sectors (according to space-directions). 19

Always establish Indra in the East, Agni *devatā* in the South-East, Yama in the South, Nirṛti in the South-West, 20

Varuṇa in the West, Vāyu in the North-West, Kubera in the Northern direction and Īśāna in the North-East. 21

मंध्यनिम्ने अनन्तञ्च ऊर्ध्वे ब्रह्म अकल्पयेत्[१] ।
यमपार्श्वे पिशाचञ्च गुह्यकं वायुदेवताम् ।। २२ ।।

किन्नरां नैर्ऋताधीशं गन्धर्वं शङ्करस्य च ।
यक्षसिद्धद्वयं वायुदेवतायाः प्रलम्बकम् ।। २३ ।।

[वास्तुभूमिपरीक्षा]

मध्यकेन्द्रे ताम्रदीपे करञ्जतैलसन्निभे ।
शिखाप्रज्वलनं कृत्वा पूजयेत् ज्योतिरूपिणीम् ।। २४ ।।

कुमारी अनूढा वामे[२] करणीया या वर्त्तिका[३] ।
तदा[४] प्रज्वलिते दीपे पूजयेत् ज्वलनाम्बराम् ।। २५ ।।

अस्थिमालाधरां देवीमसिखर्परधारिणीम्[५] ।। २६ ।।

पूजान्ते माषतिलं च शर्करां दर्भमृत्तिकाम् ।
आज्येन सह प्रलेप्य[६] दिग्बलिकरणं ततः ।। २७ ।।

अतः परं च निरीक्ष्य[७] दीपशिखां च उत्तमाम्[८] ।
ऊर्ध्वमुखी यदा[९] शिखा सर्वदानन्ददायिनी ।। २८ ।।

कौवेराभिमुखी यत्र कीर्तिश्रीर्वृद्धिकारिणी ।
अस्थिरा सर्वदा यत्र शिखा तत्र न कारयेत् ।। २९ ।।

यक्षसिद्धद्वयोर्हीना वर्जनीया सदा ध्रुवम् ।
यदि स्यात् कुञ्चितशिखा पाण्डुरवर्णसन्निभा ।। ३० ।।

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[१] ब्रह्माणमेव च, P.T.
[२] अनूढावामहस्ते तु, P.T.
[३] सुवर्त्तिका, P.T.
[४] तथा, P.T.
[५] ॐ ह्रां ह्रीं ह्रूं ह्रैं ह्रौं ह्रः इति मन्त्रेण पूजयेत्, P.T.
[६] समालेप्य, P.T.
[७] निरीक्षते, P.T.
[८] दीपस्य चोत्तमाम् , P.T.
[९] यदि, P.T.

Below the central point Ananta and above Brahmā should be imagined. On the side of Yama is a Piśāca and on the side of Vāyu a Guhyaka. 22

On the side of Nirṛti there is a Kinnara, and by the side of Śaṅkara (Īśāna) a Gandharva, both Yakṣa and Siddha are depending on Vāyu Devatā.[1] 23

Examination of the Ground

In the centre of the ground a flame should be lit in a copper-lamp filled with *karañja* oil and worshipped as the embodiment of light (*jyoti-rūpiṇī*). 24

A young virgin should with her left hand roll the wick, with which the lamp should be lit for the worship of the Devī Jvalanāmbarā.[2] 25

Wearing a garland of bones, holding a sword and a skullbowl.[3] 26

After the worship take pulses and sesamum seeds, sugar and earth from the *darbha*-(root), mix them with ghee and make offerings to all directions of space. 27

Then the bright flame of the lamp should be observed. When it stands upright (the land) will always bestow happiness. 28

When it is slanting in the direction of Kubera (North), it will bestow fame and wealth. When the flame is unsteady, one should not build (a monument) on that place. 29

When (the flame is slanting) towards either Yakṣa or Siddha it is evil, that (land) certainly should always be avoided. When the flame becomes contracted and the colour pale yellow, 30

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[1] It should be: On the side of Varuṇa is a Yakṣa, and on the side of Indra is a Siddha.

[2] Of shining, fiery clothes, the 14th Śakti of Tripurasundarī.

[3] *"Om HrāṁHrīṁHrūṁHraiṁHrauṁHraḥ"*, with this *mantra* (the Devī) should be worshipped.

तदा निश्चितभावेन अस्थि तत्र न संशयः ।
स्वर्णवर्णशिखा यत्र दक्षिणाग्रे क्षणे क्षणे ।। ३१ ।।

धनगर्भा च सा भूमिः यशः कीर्तिविवर्धिनी[१] ।
धूमवर्णशिखा यत्र शिखाग्रे धूममण्डलम् ।। ३२ ।।

भूमिगर्भे मृताधारो वर्जनीया तु सा सदा ।
शवयुता[२] भूमिरेव कथिता शास्त्रविस्तरैः ।। ३३ ।।

सहसा दीपशिखया यद्यपि भूमिः चुम्बिता ।
निष्फला भूमिः सा ख्याता[३] न कुर्यात्[४] मन्दिरादयः ।। ३४ ।।

शृणु कालं गुणान् भेदान्[५] सिद्धान्तमतसम्मतान्[६] ।
रिक्ता त्यक्ता सदा वर्ज्या अशुद्धाः करणादयः ।। ३५ ।।

नृपतिः सचिवः शिल्पी कर्मकारः पुरोहितः ।
ते सर्वे सम्भवा यत्र तत्र प्रासादसम्भवः ।। ३६ ।।

शिल्पीपुरोहितौ मुख्यौ वास्तुनिर्णयकर्मणि[७] ।
आद्ये निर्वाचनं कुर्यात् वास्तुभेदं तथैव च ।। ३७ ।।

स्थानभेदे वास्तुभेदं मतानुसारभेदयोः ।
केवलं तु प्रवक्ष्यामि शास्त्रानुसारतो यथा ।। ३८ ।।

[वास्तुभूमिभेदाः]

चतुरस्रं समं चैव विषमं चतुरस्रकम् ।
वृत्तं कुटिलरेखा सा शकटाकारकुञ्चिता ।। ३९ ।।

ध्वजभूमिं तथा वज्रं वज्राकारेण कारयेत् ।
शरं च छत्रभूमिं च द्विभागीकृतमेदिनी ।। ४० ।।

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[१] कृच्छ्रभूमिः सदा हीना दारिद्र्यं जायते तथा, P.T.

[२] युक्ता, P.T.

[३] भूमिराख्याता, P.T.

[४] कार्या, P.T.

[५] ततो गुणा भेदाः, P.T.

[६] सिद्धान्तसम्मताः, P.T

[७] निर्माणकर्मणि, P.T.

then, without any doubt, there are bones in the ground. When the flame is of golden colour and is every now and then leaning towards the South, 31

the land is full of wealth and will increase fame and glory.[1] When the flame is of smoky colour and its point has a circle of smoke, 32

there must be a coffin containing a dead body in the ground and the site should be abandoned at once and for ever. This kind of land is called 'dead-body-land' in the Śāstras. 33

When the flame suddenly touches the ground, the land is worthless. No temple nor other (buildings) should be erected there. 34

Hear about the different times (for building) and their different influences, according to the principles of astrology (*siddhānta*). Do not start building on *riktā* (empty) dates[2] nor during inauspicious periods (*karaṇas*).[3] 35

Where the king, the minister, the *śilpin* (architect-cum-sculptor), the ironworker (*karmakāra*), the priest all can be found, there alone a temple can be built. 36

The architect and the priest are most important for the work of determining the building-site. First of all selection should be made amongst different types of building-sites. 37

Opinions differ about the differences in building types according to different sites. I am explaining (the matter) only according to the Śāstras. 38

Different Shapes of Building-sites (Plate I)

The form of a square (*samacaturasra*) of a rectangle (*viṣama caturasra*), of a circle made by a curving line (*vṛtta*), of a tapering bullock-cart (*śakaṭākāra kuñcita*), 39

of a flag (*dhvaja*), of a thunderbolt (*vajra*), of an arrow (*śara*), of an umbrella (*chatra*), in two parts, 40

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[1] Inauspicious land should always be discarded as it causes poverty.

[2] The 4th, 9th and 14th phase (*tithi*) of the moon.

[3] *karaṇa* = the lunar month is divided into 11 *karaṇas* of 2-3 days.

ततो व्यजनभूमिं च द्विमुखशिर्षगामिनी ।
मीनं च कूर्मपृष्ठं च शङ्खमर्धेन्दुशोभनम् ।। ४१ ।।

पूर्णकुम्भः तथा खड्गः अथवा कमलादयः ।
एतानि वास्तुभेदानि षोडशाख्याः[१] विनिश्चयः ।। ४२ ।।

कूर्मपृष्ठं तथाकारे कुम्भं शङ्खं तथैव च ।
विष्णुभूमौ तथा शैवे रवीन्दुं[२] वास्तुकर्मणि ।। ४३ ।।

विषमं चतुरस्रं तु मीनं वज्रं तथैव च ।
खड्गवास्तु सदा देवी यन्त्रवास्तु[3] तदुच्यते ।। ४४ ।।

अपरे गृहभेदे च[४] मध्यमवास्तुनिर्णयः ।
अवश्यं करणं कर्म वास्तुभेदे न संशयः ।। ४५ ।।

एतन्मध्ये चतुरस्रं धनधान्यादिवर्धनम्[५] ।
सिद्धभूमिरिति ख्याता वाराहमतपुङ्गवः[६] ।। ४६ ।।

[भूमिमार्जनपद्धतिः]

वास्तुस्थापनकर्मान्ते भूमिमार्जनशोधनम् ।
करणं सूत्रपातार्थं शङ्कुः मध्यस्थलस्थितः ।। ४७ ।।

वास्तुमध्यगतबिन्दुः गर्ते द्वादशमङ्गुलम् ।
गर्ते (च) प्रोत्थयेत् शङ्कुं काष्ठे वा वेणुखण्डके ।। ४८ ।।

मध्यदेशे तथा सूत्रं द्वात्रिंशमुष्टिसम्मतम् ।
वृत्ताकारे तथा कुर्यात् मण्डलं वेष्टनी यथा ।। ४९ ।।

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[१] षोडशास्य, P.T.

[२] कमलं, P.T.

[3] शक्तिवास्तु, MS. 2.

[४] गृहभेदेन, P.T.

[५] वर्धने, P.T.

[६] इति वाराहसंहितायाम्, MS. 2.

then the land in shape of a fan (*vyajana*), of two points going upwards (*dvimukha śīrṣagāminī*), of a fish (*mīna*), of a tortoise-back (*kūrmapṛṣṭha*), of a conch (*śaṅkha*), of a beautiful half-moon (*ardhendu*), 41

of a full water-jar (*pūrṇa-kumbha*), of a sword (*khaḍga*), of a lotus (*kamala*), these are the sixteen varieties (which have been ascertained as being suitable for various types of buildings). 42

The form of a tortoise-back, of a water-jar and of a conch are good as sites for Viṣṇu and Śiva temples. The construction work is determined by sun and moon (astrological considerations). 43

The rectangular ground, the ground in the form of fish, thunderbolt and sword are always for Devī temples, and are called *yantra-vāstu*.[1] 44

For all other types of buildings, middling sites are selected, and the work has without any doubt to be done in accordance with the building site. 45

Out of these building sites the square gives increase of wealth and corn, it is called *siddhabhūmi* in the considered view of the most excellent Vārāha.[2] 46

Method of purifying the Ground (Plate IIa)

After determining the building site, it should be cleansed and purified. For marking it out with the thread, a gnomon (*śaṅku*) should be fixed in the centre of the ground.[3] 47

In the middle of the ground a point is hollowed out to the depth of twelve *aṅgulas*, and the gnomon made of wood or a piece of bamboo is put into that hole. 48

To the middle of this a string measuring 32 *muṣṭi* (measure of a fist) is attached. Drawing a circle with that thread, the girth (perimeter) of the ground will be circumscribed. 49

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[1] See note on I.44.

[2] This is in the Bṛhat -Saṃhitā

[3] See note on I.47.

विश्वकर्मा द्विजश्रेष्ठः शङ्कुपार्श्वे च वेष्टनी ।
आराधयेत् तथा दिव्ये नृसिंहं विघ्ननाशनम् ।। ५० ।।

यद्यपि केन्द्ररेखायां[१] वर्धितं सूत्रं जायते[२] ।
तदा हि आचरेत् कीर्तिं नास्ति लेशान्त[३] संशयः ।। ५१ ।।

अशुभं यदि तत्स्थाने सूत्रं संकीर्णं जायते।
वर्जयेत् तादृशीं भूमिं श्वापदकुलस्थानवत्[४] ।। ५२ ।।

सूत्रधारणकाले चेत् विकटो शब्दः[५] जायते ।
परित्याज्या तदा भूमिः नात्र अन्या[६] विचारणा ।। ५३ ।।

सूत्रविस्तारमात्रेण सुगन्धादि भवेत् यदि ।
शुभक्षेत्रमिति ख्यातं प्रासादार्थं मनोहरम् ।। ५४ ।।

[नागबन्धः]

वास्तुशंकुसमाहारे भूमिमार्जनशोधनम् ।
अन्ते शृणु तथा नागक्षेपविधिं विधानतः[७] ।। ५५ ।।

तोरणं पूर्वभागे च[८] सिद्धः साधारणं यथा।
न कुर्यात् वास्तुपूजादि श्रावणे भाद्रवे[९] तथा ।। ५६ ।।

मार्गशीर्षे च पौषे च दक्षिणे नागमस्तकम् ।
शुभकाले ततो नीत्वा यथाशास्त्रानुसारतः ।। ५७ ।।

नागबन्धानुसारेण शङ्कुस्थापनमुत्तमम् ।
अन्ते करणीयं यन्त्रं[१०] प्रासादभित्तिस्थापनम् ।। ५८ ।।

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[१] केन्द्ररेखोपरियदि, P.T.

[२] जायेत, P.T.

[३] लेशमात्रं न, P.T.

[४] परित्याज्या तदा भूमिः नात्र कार्या विचारणा, P.T.

[५] रवः, P.T.

[६] कार्या P.T.

[७] नागबन्धक्रमे द्वारं निर्णयेत् विधिपूर्वकम् ।। MS. 2.

[८] द्वारदेवानुसारतः, P.T

[९] भाद्रके, P.T

[१०] गर्तं, P.T

Viśvakarman (the Chief Architect) and the best Brāhmaṇa should worship the divine Narasiṃha,[1] the destroyer of obstacles by the side of the *śaṅku* and at the periphery. 50

If on the radius (*kendra-rekhā*) the string grows longer, then the temple should be built without any doubt. 51

When the land is inauspicious the string in that circle grows shorter; that land should be abandoned as one would abandon a land infested with wild animals. 52

If at the time of holding the string a frightful noise arises, that land should be abandoned without any further thought. 53

If at the time of stretching the string some sweet smells arise, that ground is auspicious and is a beautiful site for a temple. 54

Nāgabandha[2]

At the time of establishing the gnomon the ground should be cleaned and purified. Finally hear briefly the science of situating the Nāga.[3] 55

The portal on the Eastern side is generally auspicious,[4] *Vāstupūjā* and other ceremonies should not be done in (the months of) Śrāvaṇa and Bhādra. 56

The months of Mārgaśīrṣa and Pauṣa, when the head of the Nāga is in the South, are considered auspicious times according to the Śāstras. 57

It is best to place the gnomon[5] in accordance with the position of the *Nāgabandha*, after which the ground-plan (*yantra*) for the foundation of the temple has to be dug. (Fig. 2). 58

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[1] See note on I.50. See also note on the lion II.662.

[2] See note.

[3] The door should be fixed with respect to the *Nāgabandha*, according to ancient rules.

[4] The door (should be placed) according to the deity.

[5] This is another peg (*śaṅku*), marking the position of the door.

यतो दैर्घ्यं भवेत् शिखा[१] ततो भागत्रयं तथा।
तदा गर्तभूमिमध्ये तिर्यग्गर्तः न संशयः ।। ५९ ।।

गर्भभूमिगर्भपीठे यन्त्रं कुर्यात् मनोरमम् ।
तदनुसारतो गर्तं पूरयेत् गठनान्तरे[२] ।। ६० ।।

[१] शीर्षं, P.T

[२] तदनुसारतः गर्त्तं भित्तिशिलां प्रपूरयेत् । MS. 2.

Of the projected height of the temple, one third should without any doubt be (dug in depth) in a slant towards the middle of the ground. 59

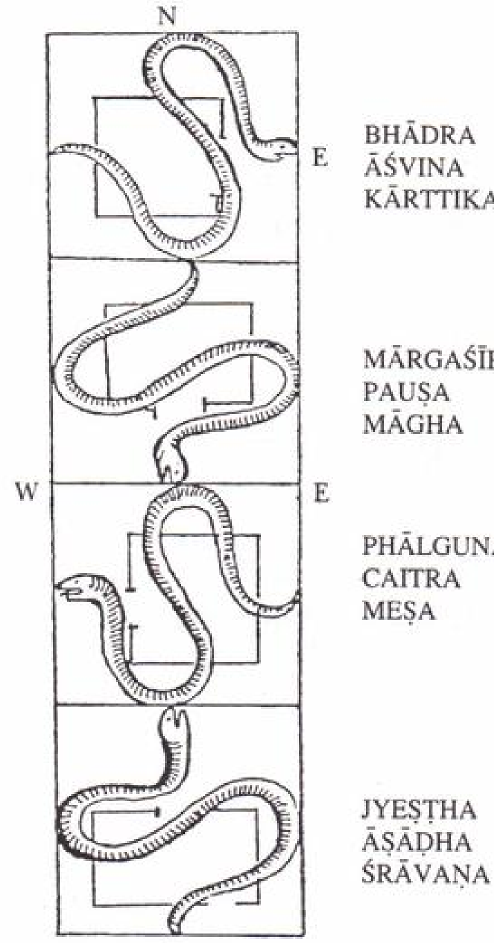


Fig. 2: Nāgabandha
I. 55-58

Inside the excavation of the ground at the level of the plinth (*garbhapīṭha*) the beautiful ground-plan should be made. According to that after construction of the plinth the foundation pit has to be filled up.[1] 60

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[1] According to that the stones of the walls have to be set inside the excavation. The foundation walls are built up in the form of a stepped pyramid slanting upwards from outside till along the ground-plan, they reach the level of the ground (Fig. 3).

[गर्भयन्त्रनिर्णयः]

सावधानं शृणु अत्र गर्भयन्त्रादिनिर्णयम् ।
विषमं समं वा क्षेत्रं चतुरस्रं सुनिश्चितम् ।।
अवश्यं संप्रवक्ष्यामि सर्वहारकधारणम् ।। ६१।

मध्यच्छेदद्वयं कृत्वा भागत्रयं तथा ध्रुवम्[१] ।
अन्ते एकच्छेदभागं प्रस्थादिक्रमं वर्धयेत् ।। ६२ ।।

विषमं चतुरस्रं च भूमिः तत्र सा जायते ।
अन्ते भागत्रयं कृत्वा दैर्घ्यभावेन छेदितः ।। ६३ ।।

मध्यभागे द्वयस्थानं गर्भगृहार्थं निश्चितम्[२] ।
मध्यभागे प्रस्थबिन्दुमारभ्य समभावतः ।। ६४ ।।

तदनुसारतो बाहू वर्धयेत् पार्श्वयोः तथा ।
ततः पार्श्वगतं[3] क्षेत्रं द्विभाग ऊर्ध्वनिम्नगे ।। ६५ ।।

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[१] पुनः, P.T

[२] मध्यभागद्वयोमध्ये देवस्थानं च निर्मलम् ।। MS. 2.

[३] तत् पार्श्वार्धे तत् , P.T

Lay-out of the Ground-plan (Garbhayantra) (Plate IIc)

Hear carefully the description of the ground-plan. It can be a rectangle or a square, but it certainly has to be quadrangular. I will tell in detail about this (*yantra*) which protects from all obstacles. 61

It should be always divided by two lines into three parts. Then the width should be extended by adding one part.

62

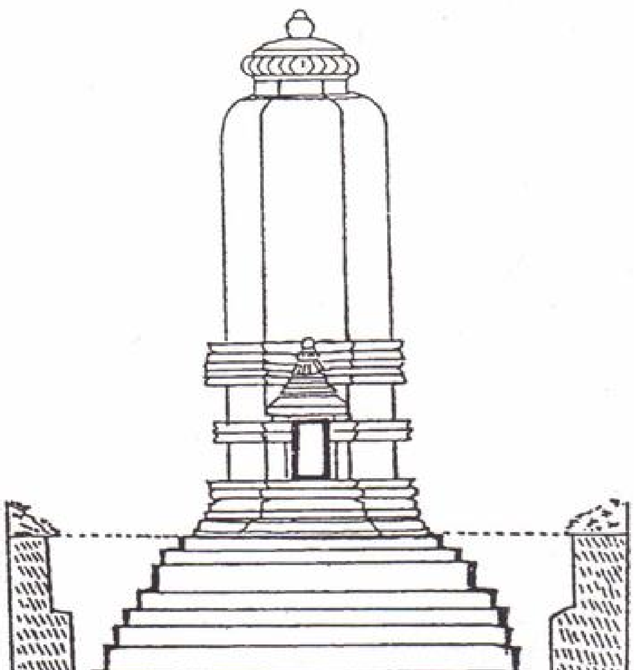


Fig. 3: Foundations
I. 59-60 and 78-80

From this the rectangle of the ground is obtained, and it is again divided lengthwise into three parts. 63

The two central portions determine the place of the *garbha-gṛha*.[1] Symmetrically from the *prastha-bindus* of this central portion, 64

two lines are extended to both sides. There on the sides two double fields, accordingly, are obtained upwards and downwards. 65

[1] The two portions in the centre are the stainless place of the deity (*devasthāna*).

रोधयेत् रेखापार्श्वेन अर्धभागे सुनिश्चिते ।
आडरेखां समारभ्य गर्भरेखान्तचालनम् ।। ६६ ।।[१]

विषमं चतुरस्रं च मध्यरेखाद्वयं[२] तथा ।
वर्द्धयेत् दैर्घ्यपार्श्वेन समभागे न संशयः ।। ६७ ।।[3]

द्विभागांशे तथा कृत्वा पूर्ववत् बाहुयुग्मयोः ।
योजयेत् त्रिच्छेद सह निम्ने गर्भगृहे तथा ।। ६८ ।।[४]

द्विच्छेदभेदयोः[५] बाहुचतुर्थे अर्धभागतः[६] ।
योजयेत् पूर्ववत् बाहू गर्भगृहे ततः परम् ।। ६९ ।।[७]

योजयेत् समभागेन निम्ने च तृतीयादपि ।[८]
ततः षड्भागदीर्घे च प्रस्थे च पञ्चधा तथा ।। ७० ।।

एतानि यन्त्रभेदानि विमाने शिखरेऽपि वा ।
अत्राहं तु प्रवक्ष्यामि शालायन्त्रादि निर्णयम् ।। ७१ ।।

द्वितीयबाहुः मुख्यः च[९] पूर्वे सम्मुखे तद्रूपम् ।
रेखा दैर्घ्ये च प्रस्थे च वेधमानानुसारतः[१०] ।। ७२ ।।

द्वारदेशं च गर्भस्य कथयामास यत्नतः ।
द्वारदेशः चतुर्भागे द्विभागं द्वारमुत्तमम् ।। ७३ ।।

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[१] तदनुसारतः पार्श्वं मध्यबाहुद्वयं तथा ।
वर्द्धयेत् समरूपेण क्षेत्रं तदनुसारतः ।। MS. 2.

[२] मध्यपार्श्वद्वयं, P.T

[3] आडरेखां समारभ्य गर्भक्षेत्रसमन्विते ।
योजयेत् गर्भरेखांशे क्षुद्रक्षेत्रविधानतः ।। MS. 2

[४] द्विभागांशे तथा कुर्यात् कोणवत् बाहुयुग्मयोः ।
गर्भगृहसमायुक्तेऽ क्षेत्राणि वसुसंख्यकम् ।। MS. 2

[५] सछेदभेदयोः, P.T

[६] ऊर्ध्व भागतः, P.T

[७] त्रिछेदभेदयोः भागगृहादि निर्णयेत् सुधीः ।
योजयेत् पूर्ववत् क्षेत्रं गर्भबाह्ये विशेषतः ।। MS. 2

[८] योजयेत् समभागे च त्रयांशं विधिपूर्वकम् । MS. 2.

[९] वर्द्धितक्षेत्रमुख्यश्च । MS. 2.

[१०] Line not found in MS. 1.

These lines at the sides are arrested half-way. Starting from the *āḍa-rekhā* (border-lines of the outer quadrangle of the shrine), going to the *garbha-rekhā*,[1] 66

rectangles are extended symmetrically on both sides of the middle-parts in length and breadth, without any doubt.[2] 67

After making these half-parts, they should be joined to the lines as before. With three lines (*tricheda*) they should be attached below the *garbha-gṛha*.[3] 68

The sides are divided into two, and the fourth part is divided into two halves. After that one should join the lines to the *garbha-gṛha* as before.[4] 69

It should be joined below in equal measure, starting from the third (line).[5] This will produce six units in length (projection) and five parts in breadth. 70

These are the divisions of the ground-plan of the *śikhara* or *vimāna*. Now I will clearly explain the ground-plan of the *mukhaśālā*. 71

The second part (of the temple, i.e. the *mukhaśālā*) is equally important, it is projected in front towards the East. The lines in length and width are taken according to the units of measurement. 72

I am explaining carefully the door part of the sanctum (*garbha*). The region of the door is in four parts, of which two are for the best door-passage. 73

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[1] In the same way the two middle lines are extended in equal measure, forming fields on the sides. (MS 2).

[2] Beginning from the *āḍa-rekhā* along the *garbha-kṣetra* a smaller field, according to rules, should be joined to a part of the *garbha-rekhā*. (MS 2).

[3] See illustration in the Glossary under *Garbha-rekhā*. In those half-parts the lines should be joined to form corners. Joined to the *garbha-gṛha*, they will produce eight fields. (MS 2).

[4] In the three different sections the expert *śilpin* will establish the *rāhā* and other parts. These should be joined to the *garbha* on the outer side, as mentioned before. (MS 2).

[5] These three parts should be joined (to the *garbha*) symmetrically, according to ancient rules (MS 2).

द्वारशेषं द्विबाहुं च अर्धभागैक[१] वर्धयेत् ।
तत्र जायेत यत्क्षेत्रं सन्धिस्थानं सुविद्यते[२] ।। ७४ ।।[3]

त्रिभागं कुरुते सन्धिं द्वितीयावर्त्तसन्निधौ ।
तत्र निम्ने द्वयावर्त्तः अर्धचन्द्रसमाकृतिः ।। ७५ ।।

तोरणं प्रथमावर्त्ते बाडमध्ये तथोपरि ।
सन्धिबिन्दुं समारभ्य त्रिगुणं वेधं वर्धयेत् ।। ७६ ।।

यथा गर्भगृहप्रस्थं तथा शाला द्विगुणिता ।
ततो निर्धारणं[४] कुर्यात् वेधं तु चतुराङ्गणे ।। ७७ ।।

अन्ते नीत्वा मध्यबिन्दुं गर्भबिन्दुं[५] यथाचरेत्[६] ।
पुन्नद[७] भित्तिरूपं च गठेत् दृढतमं शुभे ।। ७८ ।।

अन्ते भूमिसमीपे च पीठं कृत्वा यथा शुभम् ।
भूमिपार्श्वे यथा भित्तिं प्रोत्थयेत् गर्भमन्दिरम् ।। ७९ ।।

बालुकां मृत्तिकां वापि पाषाणं च दृढतमम् ।
भरयेत् भूमिगर्त्तानाम् दृढं दृढतमं[८] सदा ।। ८० ।।

[मुखशालाङ्गानि[९]]

अत्र शृणु मुखशालाबाडक्रियादि निर्णयम् ।
मध्यबिन्दुं समाश्रित्य भागनिर्धारणं महत् ।। ८१ ।।

सन्धिबिन्दुं समारभ्य सम्मुखे द्वारदेशतः ।
रेखाद्विभाजनं कुर्यात् पार्श्वेद्वये यथाक्रमम् ।। ८२ ।।

ततो लक्ष्मीस्थलारभ्य रेखां (च) वर्धयेत् तथा ।
योजयेत् पूर्वभागेन तोरणं तोरणादपि ।। ८३ ।।

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[१] भागेन, P.T.

[२] तदुच्यते, P.T

[3] द्वारदेशं द्विबाहुभ्यां वर्द्धयेत् तोरणावधि ।
तत् क्षेत्रम् उभयोः पार्श्वे सन्धिस्थानम् तदुच्यते ।। MS. 2.

[४] दैर्घ्यं वेधश्च, MS. 2.

[५] गर्भक्रियां समाचरेत् । MS. 2.

[६] समाचरेत्, P.T.

[७] Oriya term for foundation, probably derived from Skt. *budhnya*.

[८] दृढे दृढोत्तमे, P.T.

[९] मुखशालायन्त्रकारिका, P.T.

The two side-lines from the end of the door-part should be extended by half a unit. Upto where they reach, that part is called the place of junction (*sandhi-sthāna*).[1] 74

The junction is in three parts around the second doorstep: below there are two steps in half-moon shape. 75

The first step (*vartta*) is between the walls of the *toraṇa* (portal). From the *sandhi-bindu* the width (of the *mukhaśālā*) is extended (on either side) by three units (*triguṇa vedha*). 76

The *mukhaśālā* will have double the width of the sanctum. From that the square area will be determined. 77

Finally, after ascertaining the centre-point (*madhyabindu* of the *mukhaśālā*) which is to be taken as the *garbhabindu*, the foundation walls should be made very strong, at an auspicious time. 78

At the end, at the level of the ground, the plinth is made, which is auspicious. The excavation by the side of the wall of the *garbha* should be filled. 79

With sand, with earth and stones the excavation pit should always be very solidly filled up. 80

Divisions of the Mukhaśālā (Plate III)

Now hear about the construction of the wall of the *mukhaśālā*. Proceeding from the centre-point all parts should be established. 81

Beginning from the *sandhi-bindu* up to the door in front, both sides (of the ground) will be divided by two lines, in regular order. 82

There, two lines should be extended from the place of Lakṣmī, connecting one *toraṇa* with the other *toraṇa* in the East. 83

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[1] Two lines of the door-part are extended upto the *toraṇa*. The part on both sides is called the "place of junction" (*sandhisthāna*) (MS 2).

अन्ते प्रस्थक्रमे भागं रेखाः सप्तानुकल्पयेत् ।
कोणान्तं कोणपर्यन्तं द्वयरेखादि[१] छेदयेत् ।। ८४ ।।

मध्ये प्रस्थं यथा बाहू वेधे त्रिबाहुसङ्गमे ।
गवाक्षस्थानान्येतानि शालारन्ध्रः स कथ्यते ।। ८५ ।।

अग्रे सम्मुखभागे च तोरणधारणं महत् ।
गर्तद्वयं तथा दृढे कारयामास यत्नतः[२] ।। ८६ ।।

त्रिधान्ते दश छेदानि अथवा ऊर्ध्वसंख्यकः ।
चतुष्कोणसन्निधौ च त्रिकोणं कारयेत् सुधीः ।। ८७ ।।

एतानि कोणकादिनि शिल्पशास्त्रानुसारतः ।
अनन्तरमनर्थं च अनुराहादि निश्चितम् ।। ८८ ।।

परस्परं समं स्थानं कार्यभेदे मनोरमे ।
प्रतिबाहुमूलस्थाने यवत्रयं विभाजयेत्[३] ।। ८९ ।।

खान्दिः विश्रान्तिस्थानं (च) प्रतिपागे पदे पदे।

[योगिनीयन्त्रम्]

शृणु शाक्तिकभूमिं च योगिनीयन्त्रमुत्तमम्[४] ।। ९० ।।

योगिनीपीठं मुख्यं च तन्त्रशास्त्रानुसारतः ।
भूमौ बिन्दुत्रयं नीत्वा समभागेन विस्तृते ।। ९१ ।।[५]

एकं त्रिकोणं यत्कुर्यात् आद्यबिन्दुसमाश्रितम् ।
सत्त्वत्रिकोणमेतच्च रजस्त्रिकोणसन्निभम् ।। ९२ ।।[६]

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[१] रेखद्वयं, MS. 2.

[२] कारयेत् च प्रयत्नतः, P.T.

[३] सुखोदयेत्, MS. 2.

[४] शृणु त्वं तान्त्रिक भूमि योगिनी यन्त्र कल्पितम् । MS. 2.

[५] योगिनीपीठं मुख्यञ्च तन्त्रशास्त्रानुसारतः ।
भूमौ बिन्दुत्रयं लिख्य समांशे त्रिभुजद्वयम् ।। MS. 2.

[६] मध्य रेखान्वये सर्वा रेखा विन्यासयेत् ततः ।
निम्ने ऊर्ध्वमुखी क्षेत्रं त्रिभुजं वह्निकल्पितम् ।। MS. 2.

Finally draw seven lines across (the *mukhaśālā*) in width. From corner to corner two diagonals should be drawn. 84

To the central horizontal line (*madhya prastha bāhu*) two triangles are joined in the depth (of the wall), these are the places for the windows called openings of the *śālā (śālārandhra)*. 85

The main *toraṇa* has to be set up in the front-part as a support. Two pits have to be made there with great care (for the pillars). 86

Across the tripartite ground (length of the *mukhaśālā*) there may be ten or more divisions. In the four corners the expert should make triangles (by cutting the corners). 87

These are for the *koṇakas*, according to the Śilpa Śāstras. After that the *anartha, anurāhā* and other parts should be established (according to the divisions). 88

In these symmetrically equal divisions the various works should be beautifully done. At the root of every cross-line (*bāhu*) a chase of three *yava*[1] should be carved. 89

These are the *khāndi* (Oriya) or *viśrānti-sthāna* (Sanskrit) made at each *pāga*, at every step.

Yoginī Yantra (Plate II b and Fig.4)

Hear (now) about the excellent Yoginī Yantra for the *Śakti-bhūmi* (foundation of the Śakti-temple).[2] 90

The Yoginī-pīṭha (*yantra*) is fundamental according to the Tantraśāstra. On the ground three points should be made at equal distance.[3] 91

Resting on the upper *bindu*, one of the two triangles should be made. This is the *sattva trikoṇa* and the other similarly is the *rajas trikoṇa*.[4] 92

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[1] Length of the upper limb of the thumb.

[2] Hear about the design of the Yoginī *yantra* for the tāntric temple foundation. (MS 2).

[3] The Yoginī pīṭha (Yoginī yantra on the foundation) is most important according to the Tantraśāstras. Having drawn three points (*bindus*) on the ground (make) two equilateral triangles. (MS 2).

[4] All lines (triangles) should be placed on the middle line. The field (triangle) which goes from below upwards is imagined as a fire-triangle. This means: it has its apex above. (MS 2).

बिन्दुक्रान्ता तदा रेखा रजोरेखा सा कथ्यते।
बाहुप्रान्तं समारभ्य योजयेत् तमसापि वा ।। ९३ ।।[१]

[१] ऊर्ध्वदेशे तदाकारं पयः क्षेत्रं च कारयेत् ।
पार्श्वबिन्दुद्वयाक्रम्य ऊर्ध्वे च अध एव च ।। MS. 2.

The line passing through the *bindus* is called *rajorekhā (rājas*-line). Beginning from the end of the line, the (triangles) starting from *tamas* should be joined.[1] 93

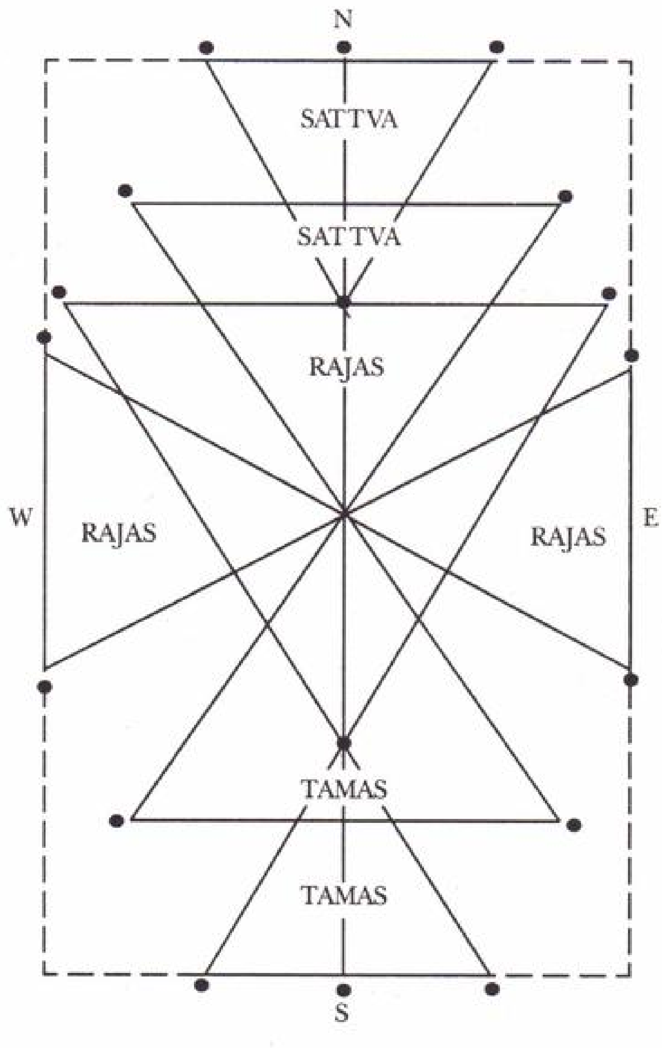


Fig. 4: Yoginī Yantra
I. 90 -100

[1] In the same way in the upper field a water-triangle (a triangle with apex down wards) should be made. From the two side-*bindus* (here the upper and the lower) upwards and downwards in the same way, (MS 2).

निम्ने तमोगुणा छेदा त्रिकोणविपरीतगा।
ततः सत्त्वं मध्यभागे रेखाकरणमुत्तमम् ।। ९४ ।।[१]

तद्वत् तामसिके चैव निम्नरेखा च निम्नगा।
योजयेत् त्रिभुजाकारे रजोबिन्दुं समाचरेत् ।। ९५ ।।[२]

ऊर्ध्वे निम्ने च पञ्चभ्यः त्रिकोणं यन्त्रमुत्तमम् ।
अन्ते पार्श्वद्वये तद्वत् त्रिकोणं रजसन्निभम् ।। ९६ ।।[३]

मध्ये योगिनीरेखा च सर्वयन्त्रसुभाविनी।
सर्वत्रिकोणबिन्दुश्च छेदिनी दण्डरूपिणी ।। ९७ ।।[४]

एतत् श्रीयोगिनीयन्त्रं तन्त्रपीठानुसारतः ।
प्रासादयोगिनी अत्र जायते[५] सिद्धिर्निश्चयः ।। ९८ ।।[६]

षोडशमातृकायन्त्रं योगिनीबिन्दुमाश्रितम् ।
प्रतिबिन्दुं समाक्रम्य योगिनीनां चतुष्टयम् ।। ९९ ।।[७]

एतत् यन्त्रं महाशक्तिः गर्भगृहान्तर्वर्त्तिनी[८]।
मध्यगृहे कृतं यन्त्रं देवीपीठसमानतः ।। १०० ।।[९]

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[१] उद्वृत्त क्षुद्रक्षेत्राभ्यां न्यूनाकारं तदाकृति ।
योजयेत् मध्यबिन्दुञ्च मध्ये पिण्डस्थलोत्तमम् ।। MS. 2.

[२] पुनश्च दक्षिणे चैव केवलं त्रिभुजोत्तमम् ।
क्षुद्रक्षेत्रद्वययुक्ते रचयेत् विशदाकृतिम् ।। MS. 2.

[३] पृष्ठे अग्रे तथाकारं पार्श्वयुक्ते विधानतः ।
पूर्वे च पश्चिमे मध्ये त्रिभुजं पक्षमाचरेत् ।। MS. 2.

[४] मध्यबिन्दुस्थले न्यसेत् त्रिभुजाग्रद्वयं क्रमात् ।
एतानि सप्त क्षेत्राणि पार्श्वे च बाणसंख्यकम् ।। MS. 2.

[५] यत्र क्रियते, P.T.

[६] पूर्वे पृष्ठे द्वयोर्युक्ते बिन्दुत्रयसमाश्रिते ।
आद्ये सत्त्वं तथा मध्ये रजः प्रान्ते तमस्तथा ।। MS. 2.

[७] एतत् श्रीयोगिनीयन्त्रं पीठदेशानुसारतः ।
पूजयेत् यन्त्रप्रासादसिद्धिर्भवति निश्चितम् ।। MS. 2.

[८] वर्त्तनम्, P.T.

[९] षोडशमातृका अत्र योगिनी बिन्दुरूपिणी ।
प्रतिबिन्दु समाश्रित्य योगिनीनां चतुष्टयम् ।। MS. 2.

Below, the lines of this *tamoguṇa* form a triangle in opposite direction. Then it is best to draw a line across the middle of the *sattva guṇa*.[1] 94

Similarly in the *tamas trikoṇa* below turned downwards a line is going across. These (lines) are joined with the *rajobindu* (central point) forming triangles.[2] 95

This best *yantra* is made of five triangles above and below. Finally on both sides in the same way a triangle is joined to the *rajas (bindu)*.[3] 96

In the centre there is the Yoginī-line, giving the whole *yantra* an auspicious character (*subhāva*). Like a pole it pierces all the points of the triangles.[4] 97

This is the Śrī Yoginī-*yantra*, which belongs to a tāntric shrine. In this the Prāsāda-Yoginī (is present and) will certainly confer all perfections (*siddhis*).[5] 98

There are sixteen *Mātṛkās* resting on the *Yoginī-bindus*, on every *bindu* there are four Yoginīs in regular order.[6] 99

This *yantra*, established in the sanctum (*garbha-gṛha*) is (the embodiment) of the great Śakti. This *yantra* is made in the central shrine of the Devī temple according to (its dimensions, covering) the entire Devī temple.[7] 100

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[1] Turned away from one another the two outer smaller fields, of the same shape, but narrower, should be joined to the *madhya-bindu (madhya-rekhā)* in the centre of the best *piṇḍīsthala* (base of the shrine). (MS 2).

[2] Then towards the South one single prominent triangle (has to be) joined with the two smaller fields upon which it is neatly placed (MS 2).

[3] In the same way, in the front and the back, joined at the sides according to rules, from East and West two triangles are conducted towards the middle. (MS 2).

[4] The points of the two triangles should be placed in order on the *madhya-bindu*. These are the seven fields (triangles) of which five are towards the sides. (When the *yantra* is turned by 90 degrees). (MS 2).

[5] And two towards East and the back (West), all standing on the three *bindus*. The first is *Sattva*, in the middle there is *Rajas* and at the end *Tamas*. (MS 2).

[6] This is the Śrī Yoginī-*yantra*, made according to the ground of the *pīṭha* (see note). This *yantra* should be worshipped in the temple, and *siddhis* will certainly arise. (MS 2)

[7] This *yantra* of sixteen *Mātṛkās* is the place of the *Yoginībindus*: for every *bindu* four Yoginīs are established. (MS 2).

प्रतीच्यामुदीचीदिशि यन्त्रस्य पूर्वपश्चिमे।
गर्भभूमिं समारुध्य यन्त्रं कार्यं विचक्षणैः ।। १०१ ।।[१]

भूसुरेण कृते न्यासे यन्त्रसूत्रादिरेखाणाम्[२] ।
अपरे[३] कुङ्कुमे चैव रक्तचन्दनमिश्रिते ।। १०२ ।।

यन्त्रन्यासं तथा पूजां कुर्यात् नृपतिना सह[४]।
यन्त्रस्य प्रतिबिन्दूनां पूजयेत् योगिनीं तथा ।। १०३ ।।

नानारत्नैः तथा मूले गर्भबिन्दुं च पूरयेत् ।
धातुमूर्तिं[५] तथा बिन्दुं गर्भस्य पूजनं महत् ।। १०४ ।।

पूजनान्ते बलिं दत्त्वा गर्भाधारं च रोधयेत् ।
यन्त्रराजस्य पूजायां जायते विघ्ननाशनम्[६] ।। १०५ ।।

नृपस्य विजयाकाङ्क्षा सर्वसिद्धिप्रदायिनी ।
पीठशुद्धिः स्थलशुद्धिः जायते नात्र संशयः ।। १०६ ।।

[शालानिर्णयः तोरणपद्धतिः]

यन्त्रपूजान्ते शालायाः[७] शिखरस्य[८] विवर्धनम् ।
क्रिया जायते श्रेयस्[९] शृणु शालादिनिर्णयम् ।। १०७ ।।

सर्वादौ भरणं[१०] कर्म तोरणद्वारमूले च[११] ।
शृणु भागं[१२] तथा दिव्यं तोरणदेशमाश्रितम्[१३] ।। १०८ ।।

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[१] प्राच्यां तु पश्चिमे चैव उदीच्यां दक्षिणे तथा ।
गर्भभूमिसमाहारे यन्त्रं न्यासेत् विचक्षणः ।। MS. 2.

[२] रेखयोः, P.T.

[३] अगुरु, MS. 2.

[४] नृपति सहः MS. 1

[५] धातुचक्र, MS. 2.

[६] घातयो, MS. 1

[७] शालायाम् यन्त्रपूजान्ते, P.T.

[८] शिखारोर्ध्व, P.T.

[९] क्रिया जायेत श्रेष्ठांशे, P.T.; श्रेयानि, MS. 1

[१०] कारयेत्, P.T.

[११] सन्निधौ, P.T.

[१२] भागादिकं, P.T.

[१३] लक्षणम्, MS. 2.

This *yantra* should extend from South to North, from East to West. A wise man should set it covering the entire ground of the shrine. 101

A Brāhmaṇa should establish the lines of the *yantra* with the help of the thread and other (implements), and then mark them with saffron mixed with red sandalpaste. 102

The installation of the *yantra (yantra-nyāsa)* and its worship should be done together with the King. On every *bindu* of the *yantra* the Yoginīs should be worshipped. 103

The cavities of the *bindus* should be filled with various jewels. The metal images,[1] and the *bindus* of the *garbha* should receive special worship. 104

After the worship and the offering of oblations *(bali)* the ground of the *garbha (garbha-ādhāra)* should be covered up. By doing the *pūjā* of this *yantrarāja* (king of *yantras*) all obstructions are destroyed. 105

The King's desire for victory is fulfilled and all perfections (*siddhis*) are obtained. The purification of the temple (*pīṭha*) and of the entire ground is also achieved, without any doubt. 106

Construction of the Portal (Plate III and Fig. 5)

After worshipping the *yantra*, the excellent work on the *śālā* and the *śikhara* (temple) can proceed. Hear the description of the *śālā* on other (parts). 107

First of all the work of filling the base of the portal (*toraṇa*) should be made. Hear about the parts that constitute the beautiful *toraṇa*. 108

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[1] Small symbols of the Yoginīs, like lotus, triangle, etc. made of metal are placed on the various *bindus*.

पूर्वस्थाने तोरणार्थं[१] पृथग्भावेन कारयेत् ।
क्वचित् स्थलविभागेन विशेषाद् रुद्रमन्दिरे ॥ १०९ ॥

द्विभागतोरणं ध्येयं विष्णुगृहे तथैव च ।
कुत्रचित् पञ्च वा भेदाः कुत्रचित् सप्त वा तथा ॥ ११० ॥

द्विभागतोरणं मध्ये द्वारपालचतुष्टयम् ।
कुत्रचित् छन्दसां त्रयं[२] मुख्यत्रयं[3] विशेषतः ॥ १११ ॥

अन्यथा द्वयं संस्थाप्य[४] द्वारनिम्ने तथैव च[५]।
शृणु तत्र द्विभागानां द्वारछन्दस्य[६] वर्णनम् ॥ ११२ ॥

द्वारदेशस्य क्षेत्राणि त्रिरेखया विभाजयेत्[७] ।
दैर्घ्ये[८] प्रस्थे तथा निम्ने भागाः षोडशसंख्यकाः ॥ ११३ ॥

द्वितीयेन तृतीयेन चतुर्भागेन दैर्घ्यतः ।
त्रयोदशं षोडशञ्च द्विभागं प्रस्थभागकैः ॥ ११४ ॥

त्रयोदश षोडशार्धे द्वारपालं च स्थापयेत् ।
अपरे वज्रमुण्डञ्च कुर्यात् तत्र न संशयः ॥ ११५ ॥

प्रथमं चतुर्थं पञ्च अष्टमं द्वादशावधिः[९] ।
नवम[१०]गृहयुक्तञ्च कारयेत् छन्दमुत्तमम् ॥ ११६ ॥

द्वितीयार्धतृतीयार्धावधौ चाऽपि समाचरेत्[११] ।
नानाविधद्वारपालान् नानायन्त्रसमाश्रितान् ॥ ११७ ॥

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[१] तोरणस्य, P.T.
[२] त्रयछेदानां, P.T.
[३] मुखत्रयी, P.T.
[४] स्थाप्यं, P.T.
[५] सुखावहः, MS. 2.
[६] द्वारबन्धस्य, P.T.
[७] भाजयेत् रेखात्रयी कृते, P.T.
[८] दैर्घ्ये, MS.1.
[९] व्योम वेद तथा बाण वसु सूर्यः तथैव च । MS. 2.
[१०] ग्रहादि, P.T.
[११] अवधि च द्वितीयार्धे तृतीयार्धे समाचरेत् । P.T.

The East is the place for the *toraṇa*, but according to the deities, the divisions of that place are made in a somewhat different manner, specially for a Rudra temple. 109

In Viṣṇu temples the *toraṇa* (door-frame) should be imagined of two parts, but sometimes it is made of five or of seven parts. 110

When the frame of the portal is in two sections, there should be four door-guardians (*dvārapālas*). When sometimes it is in three sections, there are mostly three (ornamental bands). 111

Otherwise two *dvārapālas* are placed at the base of the doorway. Hear now the description of the different bands of the doorway of two sections. 112

The entire field of the door should be divided by three lines in height and in width, including the opening, which will give sixteen divisions. 113

The second and third part (on top) should be divided vertically so as to make four parts. The thirteenth and sixteenth division below should be divided in two parts horizontally. 114

In the (lower) halves of the thirteenth and sixteenth divisions *dvārapālas* should be placed. In the other part, without any doubt, the *vajramuṇḍi* should be made. 115

The first, fourth, fifth, eight, twelfth and ninth section, together with the niche (may be Lakṣmī-gṛha) should be made into a beautiful door-frame (*chanda*),[1] 116

reaching half-way into the second and third sections. *Dvārapālas* are of many types, made on various *yantras*. 117

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[1] See note and glossary.

भैरवं नागराजञ्च व्याघ्रसिंहावलोकने[१] ।
द्विभुजश्चतुरश्चैव नानाशास्त्रानुसारतः ।। ११८ ।।

केवलं शास्त्रमाश्रित्य यद् यन्त्रं सिद्धिभाजनम् ।
तदनुसारतो यन्त्रं प्रवक्ष्याम्यत्र बोधत[२] ।। ११९ ।।

[वज्रमस्तकभेदाः]

शृणु आद्ये प्रवक्ष्यामि वज्रमण्डलधारणम्[3] ।
नानाभेदं नानायन्त्रं वज्ररक्षार्थं कारयेत्[४] ।। १२० ।।

द्विवर्त्तमेकवर्त्तञ्च त्रिवर्त्तं छेदशोभनम् ।
प्रथमे क्षेत्रनीत्वान्ते चतुरभागभेदयो[५] ।। १२१ ।।

आद्यप्रस्थच्छेदभागे पट्टिकार्यं मनोरमे ।
अपरे वज्रबिन्दुं च दीर्घरेखासमाश्रितम् ।। १२२ ।।

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[१] व्याघ्रसिंहानने तथा, P.T.

[२] प्रवक्षा क्षेत्र बोधय, MS 1.

[3] लक्षणम्, MS. 2.

[४] आचरेत्, P.T.

[५] निश्चित्य प्रथमं क्षेत्रं चतुर्भागे विभाजयेत् । P.T.

They may be either of the type of Bhairava, or of a Nāgarāja, or they may be looking like tiger or lion, they may have two or four arms, according to different Śāstras. 118

Only that yantra which is based on the Śāstras will give perfections (siddhis). Accordingly I am revealing the yantra for your understanding. 119

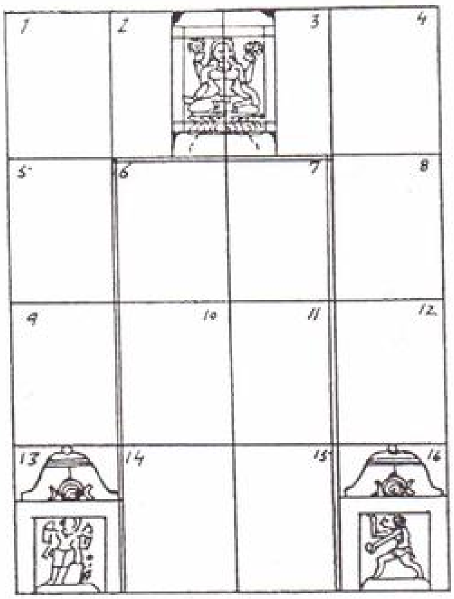


Fig. 5: Dvārabandha
I. 113-119

Different Types of Vajramastakas (Plate IV and V)

Hear, first I am explaining the placement of the vajramaṇḍala. These are various types of yantras for protection against lightning. 120

a) Kirīṭa

By beautiful incisions they are made with two circles, one circle, or three circles. Having first determined the space, it should be divided into four parts. 121

In the first horizontal division there should be beautiful paṭṭi-work (plain narrow band). Then the vajrabindu (central point) should be placed on the central vertical line. 122

द्विवलिप्रस्तरे तत्र खोदयेत् वर्त्तुलं तथा ।
आद्यरेखास्थले[१] यत्र वलिसन्धिः स उच्यते ।। १२३ ।।

द्विवलेः किञ्चिदूर्ध्वे तु कलिकाकारमध्यमे ।
वलिमारभ्य प्रस्थेन पार्श्वे ऊर्ध्वे वलिं तथा ।। १२४ ।।

ऊर्ध्ववलिस्तथा वक्रे तृतीयं बिन्दुमाश्रिता ।
निम्नपत्रं तथा निम्ने कलिकोर्ध्वे विशेषतः ।। १२५ ।।

अपरे ऊर्ध्वदेशे च चन्द्रिकाकृतिपल्लवाः ।
अन्तपञ्चमबिन्दुभ्यामारभ्य निम्नगा वलिः ।। १२६ ।।

तृतीयच्छेदपर्यन्तमर्धवृत्ताकृतिः सदा ।
तृतीयच्छेदकोणे[२] च स्थापयेत् किन्नरद्वयम्[३] ।। १२७ ।।

वलीश्च खोदयेत् शिल्पी पुष्पालंकरणं तथा ।
एतानि शास्त्रकार्याणि सर्वदा ज्ञानापेक्षीणि ।। १२८ ।।

ज्ञानानुसारतः शिल्पी कुर्यादलंकारादिकम्[४] ।
नानाभेदे विमाने वा अनर्थे बाडसन्निधौ ।। १२९ ।।

कुम्भे तथा[५] निम्नभागे पृथग् रीतिः सा जायते ।
शृणु भेदान् तथा वज्रमस्तके रेखानिश्चयम् ।। १३० ।।

केन केन प्रकारेण भेदस्तत्र स जायते ।
किरीटतोरणार्थे[६] च राहायां[७] शिखरे तथा ।। १३१ ।।

वृत्तवज्रशीर्षभागं निशाशिखरे[८] मण्डयेत् ।
लता वज्रमुखी निम्ने खुरदेशेऽतिशोभने ।। १३२ ।।

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[१] कृते, MS. 1.

[२] बिन्दुकोणे, P.T.

[३] किन्नरादिकान्, P.T. किन्नरादयः, MS. 1.

[४] ज्ञानानुसारेण शिल्पी अलङ्करणं क्रियते । MS. 1.

[५] खुरे, P.T.

[६] तोरणार्धे, P.T.

[७] राहे च, P.T.

[८] निशायाः शिखरे, P.T.

Then roll-mouldings (*valis*) should be engraved in the stone in circular form (one around the other). Where the first line is made (on which the *valis* meet) that is called the *vali*-junction (*vali-sandhi*). 123

A little above the two *valis* the shape of a bud is in the centre. From the horizontal line by the side of the *vali* another *vali* goes upwards. 124

Where the upper *vali* is curving in it is resting on the third *bindu*. There should be leaf-work below the *vali* and a bud above it. 125

In the other upper part there should be leaves in the shape of the eyes of peacock-feathers (*candrikā*). Finally, beginning from the fifth *bindu*, another *vali* should be made downwards, 126

to the end of the third horizontal (*cheda)*, always in the shape of a half circle. In the two corners, at the third intersection two Kinnaras (or other figures) should be placed. 127

The artist should carve the *valis* with flower-ornaments. These are *śāstric* works, for which knowledge is to be applied. 128

According to this knowledge the sculptor should make these ornaments differently on the *vimāna (rāhā*), on the *anartha* and on the *bāḍa* (wall). 129

On the *kumbha* and on the lower portions it is done in a different way. Hear about the various designs of *vajramastakas*, 130

and in what way differences take place, according as to whether the *kirīṭa (vajramastaka*) is for doorjambs, for the *rāhā* or the *śikhara*. 131

Vṛtta vajra should adorn the top-part of the *niśā* (niche) on the *śikhara*. *Latā vajramukhī* is most beautiful at the base of the *khura*. 132

रेखे तथा द्वारदेशे अथवा स्तम्भभागवत्[१] ।
अत्र शृणु द्वितीयञ्च वृत्तवज्राङ्गलेखनम् ।। १३३ ।।

रेखत्रयविभागेन पृथग्[२] रीतिस्तु जायते ।
शिखरे मध्यभागे च निशोर्ध्वे[३] वर्गक्षेत्रगे ।। १३४ ।।

अत्र द्विभाजितं कृत्वा[४] विषमं चतुरस्रगम् ।
निम्ने पङ्क्तिः लताक्षेत्रं रेखोर्ध्वे प्रथमांशके ।। १३५ ।।

अपरत्रयं विभाज्य[५] दीर्घे च समभावतः ।
प्रथमावलिः द्विभागः निम्ने च द्वितीया तथा[६] ।।[७] १३६ ।।

तदूर्ध्वे तृतीयां दिव्याकारेण कारेयत् सुधीः ।
ऊर्ध्वदेशे दीर्घरेखां मध्ये सिंहमुखं तथा ।। १३७ ।।

प्रथमावरणे भूमिः तत उच्चा सा जायते ।
वलिः सर्वा वृत्ताकारे भूमिदेशे विधीयते[८] ।। १३८ ।।

ऊर्ध्वे सिंहमुखं कुर्यात् अधो दृष्टिसमन्वितम् ।
अधरदेशं[९] संस्थाप्य द्वितीयावलिसन्निधौ[१०] ।। १३९ ।।

निम्ने आलम्बमाला तन्निम्ने[११] आलम्ब एव च ।
अलंकरणच्छेदैस्तु युक्ते दृश्योत्तमं भवेत्[१२] ।। १४० ।।

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[१] स्तम्भभागे विशेषतः, P.T.
[२] वेऽन पृथक्, MS. 1.
[३] शिशोर्द्ध्वे, P.T.
[४] नत्वा द्विभागिनः, MS. 1.
[५] अपर त्रयविभागे, P.T.
[६] प्रथमां बलिं द्विभागे च निम्ने चैव तृतीयिकाम । P.T.
[७] वलिमाद्यद्विभागे च ऊर्ध्वे चैव द्वितीयिकाम् ।। MS. 2.
[८] विधानतः, P.T.
[९] अधोदेशे तु, P.T.
[१०] तृतीया बलिसन्निधौ, P.T.
[११] च तले, P.T.
[१२] स्याद् दृश्यमुत्तमम्, P.T.

b) Vṛtta (Circular)

On the lines of doors and on parts of the pillars, now hear about the design of the second kind, the *Vṛtta-vajrāṅga*. 133

Divided by three lines it is of a different kind, for the middle portion of the *śikhara*, and in the square field above the niche. 134

Having divided the lowest part of the rectangle in two parts, there should be a plain band below and creeper-ornaments (*latā-kṣetra*) above the line in the first part. 135

Dividing the other three parts in length equally, the first moulding (*vali*) is in two divisions and below this is the second.[1] 136

Above that the expert should make the third (moulding) in a beautiful manner. In the uppermost part on the vertical middle-line there should be a lion's face. 137

The level of the first circle is projecting, all other circular mouldings are on the basic surface (*bhūmi-deśa*), as enjoined. 138

The face of the lion on top should be made looking downwards. Its lower lip should be made near the second moulding. 139

Below there is a string of pearls and below that another string. With the addition of ornamental incisions it will present a beautiful appearance. 140

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[1] There are *valis* in the two central divisions and the third is above proceeding in the opposite way.

अन्ते द्विवलिसच्छेदः तृतीयावृत्तसन्निभः ।
त्रिभुजाकृतिपीठे च लतां कुर्याद् विधानतः ।। १४१ ।।

सा लता वृत्तसन्निधौ[१] भूमिस्पर्शे गुणैः कृता ।
वज्रबिन्दुस्थले कीर्तिमुखस्य खोदयेत् मुखम् ।। १४२ ।।

अन्ते एकवलिं दत्त्वा आलम्बं लम्बने तथा ।
ऊर्ध्वरेखात्रय[२]सन्धौ लता कार्या सुशोभना ।। १४३ ।।

अन्ते समक्षेत्रयुक्ते लता च विविधा भवेत् ।
मध्यवृत्तं समारभ्य अन्ते मुखस्य जायते ।। १४४ ।।

द्वितीयच्छेदम्[३] आलम्ब्य करणीया लता तथा ।
ऊर्ध्वे तु किन्नरीः दिव्याः स्थापयेत् शिल्पिपुंगवः ।। १४५ ।।

एते तु वृत्तभेदाः स्युः वज्रमस्तकभेदतः ।
शृणु लतावज्रमुण्डं खुरदेशे यत् शोभनम् ।। १४६ ।।

लतां वज्राङ्गिनीं कुर्यात् खुरदेशे मनोरमे ।
कीर्तिमुखस्य स्थाने तु नन्दिकामुखं खोदयेत् ।। १४७ ।।

खुरपादोपरि पीठे नन्दिकां हृदयावधिः ।
अथवा केवलं शीर्षे स्थापयेत् मध्यभागतः[४] ।। १४८ ।।

अन्ते कल्पितरेखायां दैर्घ्याकारेण वर्धयेत् ।
अधरं चुम्बितं वृत्तं त्रयभागेन खोदयेत् ।। १४९ ।।

अर्धचन्द्राकृती बाहू पक्षाकारे च पार्श्वयोः ।
मध्ये कण्ठावधिमुखं नन्दिका शुभदा तथा ।। १५० ।।

पक्षद्वये लताकारछन्दः[५] कृत्वा मनोरमे ।
वृत्तोर्ध्वे चन्द्रिका दिव्या खुरोर्ध्वे चुम्बिता यथा ।। १५१ ।।

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१ निकटे, P.T.

२ द्वयोः, P.T.

३ तृतीयच्छेद, MS. 2.

४ भागत्रयसमावेशे मण्डलाधरचुम्बि च । MS. 2.

५ छेदं, P.T.

Finally the moulding along the third circle should be made double. In the triangular base creepers should be made according to rules. 141

Those creepers near the circle are touching the base-line with string-ornaments. On the place of the *vajra bindu* the face of a *kīrti-mukha* should be carved. 142

From the moulding on top a string of pearls should hang down. At the junction of (between) the three upper lines beautiful creepers should be made. 143

These creepers made into the regular fields are of different designs. Beginning from the middle circle they go up to the face. 144

Along the second line creepers should be made. An expert Śilpin should place heavenly Kinnarīs on the upper part. 145

Among the *vajramastakas* this is the *vṛtta* type.

c) Latā vajra (Creeper Design)

Hear about the *vajramuṇḍa* with creeper design (*latā vajramuṇḍa*) which is beautiful on the *khura*. 146

The *latā-vajrāṅga* should be made attractively on the *khura*. In the place of a *kīrti-mukha* the face of a Nandikā should be carved. 147

Above the base of the *khura* (*khura-pāda*) a Nandikā upto the breasts should be placed, or else her head only is carved in the centre. 148

Then on the middle-line it is extended upwards. A threefold circle should be carved, touching (the face). 149

On both sides two half-moon lines in the shape of wings, and in the middle the auspicious face of the Nandikā is shown down to the neck. 150

On the two wings, creeper-ornaments should be beautifully made. Above the circle a divine *candrikā* (eye of the peacock-feather) should touch the top of the *khura*. 151

एते तु शिल्पभेदाः स्युः लतावज्रांगखोदनम् ।
अनन्तरं शृणु दिव्यशालायाः निर्माणभेदम्[1] ।। १५२ ।।

[भित्तिभागाः]

पञ्चकर्म छेदकर्म भागकर्म तथैव च ।
आडे वेधस्य भित्तीनां कल्पयेदर्धभागतः[2] ।। १५३ ।।

अर्धैकछिद्रभित्तीनामपरार्धे अलंकृतम् ।
ततः प्रतिपार्श्वक्षेत्रं[3] वेदभागैश्च भाजयेत्[4] ।। १५४ ।।

प्रतिभागैकभागेन छेदयेत् खान्दिमुत्तमाम् ।
मध्ये भूम्यनुसारेण राहांश्च[5] कारयेत् सुधीः ।। १५५ ।।

कोणकोभयपार्श्वेन पूर्वाकारेण कारयेत् ।
खान्दिमध्ये गुणरेखां छेदयेदर्धभागतः ।। १५६ ।।

केवलानर्थपार्श्वे च न कुर्यात् शिखरे न च ।
अनर्थं मण्डयेदूर्ध्वे विचित्रगुम्फनादयः ।। १५७ ।।

तोरणदेशभेदेन यत्र च वज्रमस्तकम् ।

[भैरवयन्त्रम्]

तन्निम्ने चार्धभागेन तोरणभैरवं तथा ।। १५८ ।।

विषमं चतुरस्रं च पाषाणपीठमुत्तमम् ।
त्रिच्छेदं त्रिविधमूर्ध्वे रेखां प्रस्थे विभाजयेत् ।। १५९ ।।

कोणमारभ्य त्रिभुजं विपरीतमुखाकृतिम् ।
कोणच्छेदा मध्यरेखाचुम्बिनी बिन्दुभाविनी ।। १६० ।।

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[1] निर्माणभेदयोः, P.T.

[2] भित्तिप्रस्थगते वेधे अधोदेशे च कल्पयेत् । MS. 2.

[3] प्रत्यानर्थक्षेत्रं, P.T.

[4] प्रतिपार्श्वे अनर्थादि वेदभागेषु भाजयेत् । MS. 2.

[5] अनर्थ, MS. 1. (Here the MS is not clear).

These are the different artistic works in carving the *latā-vajrāṅga*. After this, hear the various parts in the construction of the sacred *śālā*. 152

Construction of the Mukhaśālā Wall (Plate VIII)

The parts, divisions and (ornamental) lines of the *pañcakarma* should be made in the width and depth of the wall.[1] 153

(The inner) half of it is the plain wall, the other (outer) half has to be carved with ornamentation. Then every side should be divided into three parts.[2] 154

In each part one section should be inscribed for the excellent *khāndi* (chase). In the centre according to the ground-plan, the expert should make *rāhās* (one on each side). 155

On both sides the *koṇaka* (corner-part) should be made, following the earlier shape (in the ground-plan). Inside of the *khāndis* recessed incisions (*guṇa-rekhā*) should be cut in half-depth. 156

Only on either side of the *anartha-śikhara* this (*guṇa-rekhā*) should not be made. The upper part of the *anartha* should be adorned with various clusters of foliage. 157

Bhairava Yantra (Plate IIIa and Fig. 6a)

The *vajramastaka* is in accordance with the various types of *toraṇas*. Below in half a part there is a Toraṇa Bhairava. 158

A beautiful rectangular stone-surface has to be divided vertically and horizontally by three lines. 159

Starting from the corners two triangles facing opposite directions (have to be made). Two diagonals touch the central point (*madhya-bindu*) on the central (vertical) line (*madhya-rekhā*). 160

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[1] In the lower part.

[2] For the *anartha* and other parts.

ऊर्ध्वमध्यमहारेखामध्ये[१] मस्तकस्थापनम् ।
कूर्यात् त्रिकोणपीठे[२] तु जटाजूटं च मस्तकम् ॥ १६१ ॥

प्रथमच्छेदमूले च कण्ठं नाभिं द्वितीयके ।
गुल्फौ तृतीयभेदे[३] च खचिताः सुमनाहराः ॥ १६२ ॥

निम्नरेखा समाकृष्टा पादाभ्यां विपरीतगा ।
दक्षे त्रिशूलं संस्थाप्य ऊर्ध्वरेखावलम्बितम् ॥ १६३ ॥

ऊर्ध्वे भुजद्वयं तद्वदूर्ध्वबाहोश्च[४] सन्निधौ ।
निम्नवामाङ्गमध्ये च त्रिभुजं रेखपार्श्वयोः ॥१६४ ॥

दक्षिणभुजदण्डौ च[५] त्रिभुजे पूर्ववत् सुधीः ।
उत्कीर्णौ छेदबिन्दुनां मध्ये बिन्दु नियोजयेत् ॥ १६५ ॥

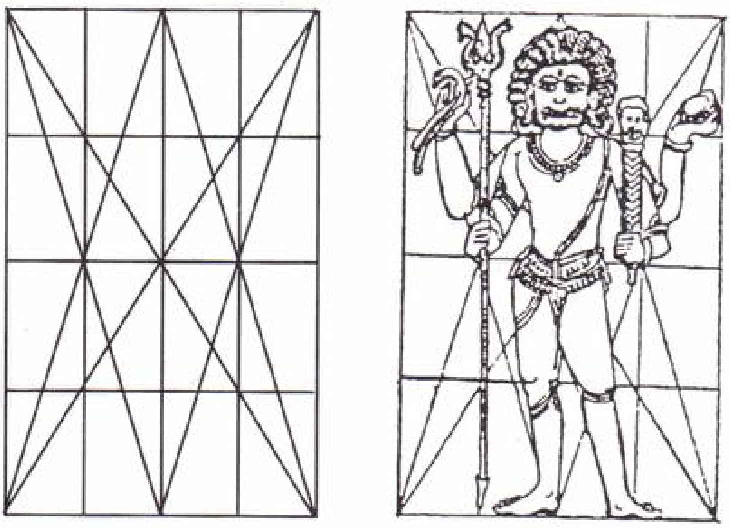
जानु त्रिभुजमध्यस्थं तृतीयच्छेदसन्निभम् ।
किञ्चित् तिर्यग् वामपादः त्रिभुजतृतीयं प्रति[६] ॥ १६६ ॥

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[१] विगहस्य, MS. 2.
[२] शीर्षे, MS. 2.
[३] पृष्ठ, P.T.
[४] ऊर्ध्वभूजैकसदृशमूर्ध्व०, P.T.
[५] दण्डाना, P.T.
[६] वामपादत्रिभुजत्रितयादपि, P.T.

The head (of the figure) is placed in the centre on the upper part of the great middle line. The head and the mass of *jaṭās* (tresses) should be made on the base of the (upper central) triangle (*trikoṇa-pīṭha*). 161

The neck touches the first horizontal and the navel is on the second. The knees are beautifully set on the third horizontal line. 162



a b

Fig. 6: Bhairava Yantra
I. 158-160

The two legs should be on the lower line going in opposite directions. On the right the *triśūla* should be placed along the vertical line. 163

The two upper forearms should be symmetrically placed near the upper diagonal fields (of the *yantra*). The lower left arm is in the middle of the side triangle. 164

The two right arms should be placed by the expert in the triangle mentioned before, carved between the two *bindus*. 165

The (right) knee is in the middle of the triangle near the third horizontal line. The left leg is slightly slanting along the third triangle. 166

तृतीयच्छेदमारभ्य तृतीयबाहुचुम्बितः ।
तथा दक्षपाददेशः त्रिकोणार्धे विशेषतः ।। १६७ ।।

एषः कुर्यात् मूर्तियन्त्रं तोरणभैरवं प्रति ।
शूलं च एकहस्ते स्यात् अपरे पानपात्रकम्[१] ।। १६८ ।।

[नन्दी भैरवः]

यदि नन्दिक उग्र स्यात् चतुर्भुजस्य सन्निभे ।
खट्वाङ्गं पाशहस्तंच कुर्यात् शास्त्रानुसारतः ।। १६९ ।।[२]

विकटवदनं घोरं जटाजूटविमण्डितम् ।
एवं श्रीविग्रहः स्थाप्य द्वारबन्धस्य निम्नगे ।। १७० ।।[३]

पार्श्वे शक्तिद्वयं वाऽपि आद्या निम्ने सुशोभना ।
कर्तव्यं प्रथमच्छेदे वामे च दक्षिणे तथा ।। १७१ ।।[४]

[तोरणलक्ष्मीः]

शृणु वत्स प्रवक्ष्यामि यन्त्रज्ञानं सुनिर्मलम् ।
यन्त्रस्य द्वारमध्यस्थं तोरणमध्यवर्तिनम् ।। १७२ ।।

द्विविधा तोरणलक्ष्मीः तोरणोर्ध्वे नियोजयेत् ।
गजलक्ष्मीः शुभलक्ष्मीः लक्ष्मीः सर्वशुभप्रदा ।। १७३ ।।

कुर्यात् पीठं चतुरस्रं पाषाणे सुमनोहरे ।
पाषाणषोडशांशे च तोरणधारमेव च ।। १७४ ।।

पीठम् ऊर्ध्वे[५] तथा प्रस्थे विभागः पञ्चधा तथा ।
कोणच्छेदद्वयं दत्त्वा मध्यबिन्दुसमाश्रितम् ।। १७५ ।।

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[१] एवं कुर्यात् तत्र मूर्त्तिं सस्त्रीकं भैरवं प्रति । P.T.: भैरवाग्रणीः, MS. 2.

[२] यदि स्यात् नदिकश्चोग्रः चतुर्भुजसन्निभः ।
खट्वाङ्गं चैव पाशञ्च हस्ते कुर्यात् विधानतः ।। P.T.

[३] चतुरत्रिभुजं क्षेत्रे पार्श्वबिन्दुसमाश्रितम् ।
करणीया चतुर्हस्ता ऊर्ध्वत्रिकोणसन्निधौ ।। MS. 2.

[४] पादयुग्मं च निम्नांशे मध्यरेखान्वये तथा ।
वामपादस्तथा तिर्यग् वामांशे रेखनिश्चते ।। MS. 2.

[५] दैर्घ्ये, P.T.

Starting from the third horizontal (counting from above) and touching the third vertical (counting from the left side) the right leg should be along half the triangle. 167

In this way, the *yantra* of the Toraṇa Bhairava should be made. He should hold the trident (*śūla*) in one hand, and the drinking bowl (*pāna-pātra*) in the other. 168

Nandī Bhairava (Fig.6b)

When making the furious Nandī Bhairava he should have four arms and hold *khaṭvāṅga* (a club with a skull on top) and *pāśa* (a noose) in his hands, according to the Śāstras (besides the attributes mentioned before). 169

He should have a terrifying, dreadful face and be adorned with a mass of matted hair. This auspicious image should be placed in the lower part of the doorjamb.[1] 170

Or else, on either side first two Śaktis adorn the lower portion. They should be made in the first divisions on the left and the right side.[2] 171

Toraṇalakṣmī Yantra (Plate VI and Fig.7)

Listen, my dear son, I shall reveal to you a clear knowledge of the *yantra*. A *yantra* (should be drawn) in the middle of the *toraṇa* at the centre of the door. 172

Two kinds of Toraṇa Lakṣmī are made on the entablature of the portal, Gaja-Lakṣmī (Lakṣmī with elephants) and Śubha Lakṣmī (Lakṣmī, the giver of all auspicious things). 173

On the beautiful stone panel a square should be made. One sixteenth part of the stone is for the frame (*toraṇadhāra*). 174

The panel should be divided by five lines in length and breadth, and from the corners two diagonals should be drawn, resting on the centre-point. 175

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[1] In the space of the four triangles lying on the *pārśva-bindus* (side-*bindus*), the four arms should be made near the upper triangles. (MS 2).

[2] And the two legs should be made in the lower part along the middle-line, the left leg somewhat slanting towards the left side along the line (MS 2). Before starting Pūjā in the Śiva-temple, both these Bhairavas should be worshipped, the former being called Bhṛkuṭi Bhairava and the latter Nandikeśvara Bhairava.

द्वितीयच्छेदरेखायां छेदकोणचतुष्टयम् ।
मध्ये कुर्यात् महामायां[१] चतुर्भुजां वा द्विभुजाम् ।। १७६ ।।

मस्तकं मध्यरेखायां द्वितीयच्छेदमध्यमे[२]।
कण्ठञ्च नाभिं हृदयं मध्यबिन्दुसमन्वितम् ।। १७७ ।।

वामदक्षिणबाहवः[३] द्वितीयच्छेदवर्त्तिनः[४] ।
भुजदण्डस्योर्ध्वदेशे छेदबिन्दुं यदाचरेत् ।। १७८ ।।

बिन्दुमाकृष्य श्रीपद्मं तदूर्ध्वे कुञ्जरद्वयम् ।
शुण्डानां शीर्षदेशे च प्रथमरेखावर्त्तिनम्[५] ।। १७९ ।।

तृतीयरेखामालम्ब्य पुनः चतुर्थचुम्बिते ।
वृत्तनिम्ने बाहुद्वयं[६] अभयवरवर्द्धकम्[७] ।। १८० ।।

भुजदण्डश्च सम्मुखे भक्तानामभयप्रदः ।
एकपादेन भूस्पर्शाद्[८] भूदेवी परिकीर्तिता ।। १८१ ।।

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[१] महालक्ष्मीम्, MS. 2.

[२] छेदलम्बने, MS. 2.

[३] बाहुभ्यां, P.T.

[४] द्वितीया छेदवर्त्तिनी, P.T.

[५] प्रथमारेखवर्त्तिनी, P.T.

[६] युगं, P.T.

[७] वराभयविधायकम्, P.T.

[८] एकपार्श्वे भूमिस्पर्शं, MS. 1.

From the second line-divisions the four corners should be cut (by oblique lines) and in the middle Mahāmāyā (Mahālakṣmī) with four or two arms should be made. 176

The head is on the vertical middle-line, in the middle of the second (horizontal) division. Neck and chest down to the navel should be around the centre-point. 177



Gajalakṣmī
I. 181-193



Śubhalakṣmī
I. 172-185

Fig. 7: Toraṇalakṣmī

The left and right arms should be in (along) the second divisions (counted from the sides) and the forearms should be made upwards in the upper portion and reach the *cheda-bindu* (crossing of oblique lines). 178

In the region of those *bindus* there are lotus-flowers, and above that two elephants. Their trunks are extended over the head (of Lakṣmī) upto the first (uppermost) line. 179

Along the third line and again touching the fourth, two arms hang down with the gestures of "do not fear" (*abhaya*) and of "bestowing boons" (*varada*). 180

The forearms come forward, bestowing fearlessness on the devotees. When one foot touches the Earth, the image is the glorious Bhūdevī. 181

मध्यच्छेदद्वये बिन्दुमारभ्य आसनं देयम्[१] ।
गुल्फोत्कीर्णं च पार्श्वेन प्रथमरेखामाश्रितम् ।। १८२ ।।

पाददण्डनिम्नच्छेदे तृतीयबिन्दुशोभिते ।
मध्यत्रिकोणमध्ये च कुर्यात् वसनमुत्तमम् ।। १८३ ।।

निम्ने षोडश द्वादश अथवा दश पत्राणि[२] ।
इति ख्यातं महायन्त्रं[3] राजकार्यार्थमुत्तमम् ।। १८४ ।।

अथवा तोरणलक्ष्मीः शिल्पशास्त्रानुसारतः ।
कारयेत्तु तथा मूर्त्तिं भिन्नाकारे तथैव च[४] ।। १८५ ।।

[शुभ लक्ष्मी]

प्रतिमा शुभलक्ष्म्याश्च कुर्यात् भूमौ चतुरस्रे ।
पञ्चधा छेदभेदाश्च ऊर्ध्वप्रस्थं (समं) कुर्यात्[५] ।। १८६ ।।

कुर्यात् कोणद्वये छेदं सुयत्नाद् वामदक्षिणे ।
कोणद्वयं समाने च विशेषादूर्ध्वभागके[६] ।। १८७ ।।

मध्यबिन्दुं च रेखाणां निम्नोर्ध्वे च संयोजयेत् ।
तत्र मध्ये कोणपीठं[७] महच्च चतुरस्रकम् ।। १८८ ।।

हृदयं स्पृशते यद्वत् मध्यबिन्दुस्तदुत्तमम् ।
प्रतिमायाः शीर्षदेशं योजयेदूर्ध्वमध्यमे ।। १८९ ।।

तृतीयावरणे नाभिः योनिदेशः विशेषतः ।
मध्यरेखां समारभ्य जानुनी[८] वामे दक्षिणे ।। १९० ।।

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[१] आसनयुग्मकम्, P.T. चरणद्वयम्, MS. 2.

[२] ०पत्राणि दश पत्राण्यथापि वा, P.T., विमलं चांशुकं निम्ने षोडशदलेवेष्टितम् । MS. 2.

[3] महालक्ष्मीः, MS. 2.

[४] यथाध्यानानुसारतः, MS. 2.

[५] ऊर्ध्वे प्रस्थे च कर्तव्याः पञ्च छेदाः समानतः । P.T.

[६] कोणवर्गसमाकारे छेदयेत् विधिपूर्वकम् । MS. 2.

[७] कोणवर्गं, MS. 2.

[८] जानौ, P.T.

Starting from the (bottom) middle-point, the *āsana* should be made. The knees rest on the sides on the first horizontal (from below). 182

The legs are on the lower line, at the third *bindu*, within the central (lower) triangle, a beautiful drapery should be made. 183

In the lowest portion there should be (a lotus-seat of) sixteen, twelve or ten petals. This is known as Mahāyantra (great *yantra*) which is most favourable for royal undertakings. 184

Or one should make Toraṇa-Lakṣmī (*yantra*), according to Śilpa Śāstras, accordingly the image will be in a different form.[1] 185

Śubha Lakṣmī

The image of Śubha-Lakṣmī is made on a square ground, which should be divided by five lines in height and width. 186

Two diagonals should be carefully drawn from the left and right corners, then two equal corners are made, especially in the upper part.[2] 187

The *madhya-bindus* above and below should be connected by lines, by which in the middle a big square standing on its corner (*koṇa-pīṭha*) is produced. 188

The heart touches the excellent middle point, as before, and the head of the image should be placed in the uppermost centre. 189

The navel and the *yoni* should mainly be in the third division (from below). Starting from the middle-line the knees should go out towards the left and the right side. 190

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[1] The image can also be made in a different way according to *dhyānas*.

[2] The *koṇavarga* in a regular way according to ancient rules.

वामपादं निम्नदेशे छेदरेखासमर्थितम्[१] ।
दक्षिणपादः पुनः (च) मध्य[२]रेखासमाश्रितः ।। १९१ ।।

वामदक्षिणबाहू वै मध्यच्छेदाश्रितौ महत् ।
सम्मुखे करपल्लवं[३] तृतीयबिन्दुसन्निधौ ।। १९२ ।।

ऊर्ध्वे मस्तकपार्श्वे च कमलं खोदयेत् सुधीः ।
निम्ने तथाऽऽसनं दिव्यं गजराजसुशोभितम् ।।१९३ ।।

एतानि यन्त्ररूपाणि शुभलक्ष्मीः शुभप्रदा ।

[तोरणबन्धः]

शृणु वत्स प्रवक्ष्यामि द्वारबन्धं विशेषतः ।। १९४ ।।

बन्धांश्च मूर्त्तिभेदांश्च संक्षेपात् कथयाम्यहम्[४] ।
प्रथमावरणे बन्धे युग्मौ वाऽधिकनागकाः ।।१९५ ।।

प्रथमे युग्मरेखायां[५] द्वितीये खान्दिरुत्तमा ।
द्विगुणसर्परेखाश्च[६] युग्मनागसुशोभिताः ।।१९६ ।।

वलिस्तृतीया तद्रूपे नरराशिविमण्डिता ।
लताकारे लतादण्डः गेलवनारीमूर्तिभिः ।।१९७ ।।

वामकरे लतादण्डः दक्षिणो हृदयस्थले ।
अर्धकुम्भाकृतिः पादः गेलवनारी चोत्तमा ।। १९८ ।।

केनचित् शिल्पिना मध्ये रामकृष्णादयः कृताः ।
तत्पार्श्वे वलिसंयुक्ताः रङ्गणीपुष्पशोभिताः ।। १९९ ।।

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[१] समन्वितम्, P.T.

[२] दक्षिणपादस्य मध्ये च प्रस्थ०, P.T.

[३] पल्लिकरणं, P.T., करणपल्लि, MS. 1.

[४] वक्ष्ययाम्यहम्, MS. 1.

[५] युग्मरेखे च, P.T.

[६] द्विगुणं सर्परेखाभ्यां, P.T.

The left leg is in the lower section along the diagonal. The right foot should again rest in the middle on the central line. 191

The left and the right arms rest on the great (horizontal) middle line, and the palm made frontally at the level of the third *bindu*. 192

The expert Śilpin should carve lotus-flowers in the upper part by the side of the head. In the lower part the lovely pedestal (*āsana*) is decorated with beautiful elephants. 193

All these *yantras* of Śubhalakṣmī are bestowing auspiciousness.

Ornamental Composition of the Portal (Plate VII)

Hear, my son, I shall now speak in particular about the doorframe. 194

I shall tell in brief about the various (carved) bands and the different figures. In the first band (frieze) of the frame there are two or more Nāgas. 195

First make a double line and second, clear chases (*khāndis*) and a double serpent-line with a pair of beautiful Nāga-figures. 196

In the same way the third band should be decorated with groups of human figures, then (in the fourth band) creeper-stalks with playful women (*gelaba nārī*). 197

The most beautiful *gelaba-nārī* holds the stem of the creeper with her left hand, the right hand on her heart and one leg lifted and curved (around the stalk) in the shape of a half-jar (*ardha-kumbha*). 198

Some sculptors also make the figures of Rāma, Kṛṣṇa and others, by the side of these, a beautiful line of *raṅgaṇī* flowers between two mouldings. 199

तद्वलेरर्धभागे तु स्थापयेत् शिल्पिपुङ्गवः।
चतुर्थावरणे दिव्ये जलपत्रादि भूषयेत् ।। २०० ।।

अर्धचन्द्राकृतौ पीठे क्षुद्ररेखागुणैः सह ।
एकोर्ध्वे चैकपत्राणि स्थापयेत् समभावतः ।। २०१ ।।

तत्पार्श्वप्रान्तस्थानेन पद्मपत्रं सुशोभनम् ।
एतान्यपरभेदानि तोरणालङ्कृतिक्रिया ।। २०२ ।।

मुखशालासम्मुखस्य शृणु रेखाविधिं पुनः ।[१]
रेखाभेदस्तथा छेदः वसन्तफेणिकादयः ।। २०३ ।।

पूर्वं शास्त्रानुसारेण कुर्यात् पीठं मनोरमम् ।
तदूर्ध्वे कारयेद् भेदं शृणु शिष्य न संशयः ।। २०४ ।।

तोरणं स्थाप्य गम्भीरे अष्टभागांश्च योजयेत् ।
चतुर्थभागः मध्येन तोरणच्छेदकादयः ।। २०५ ।।

तन्नाम तोरणबन्ध अथवा अलसाचयः ।
न कुर्यात् भिन्नवल्लरीर्मूर्तीश्चापि न काश्चन[२] ।। २०६ ।।

तदनन्तरं विभाज्य मूल[३]मण्डपसम्मुखम् ।
प्रस्थस्योभयपार्श्वे तु षोडशांशान्तरे तथा ।। २०७ ।।

एकभागेन खान्दीनां गृहीतस्तम्भपार्श्वके ।
तत्परे भित्तिमारभ्य सम्मुखादि प्रति प्रति ।। २०८ ।।

[पीठनिरूपणम्]

पीठनिरूपणं कुर्यात् भित्तिकार्याग्रशोभने ।
पीठञ्च पञ्चधा श्रेष्ठं कणिः वीथी च कुम्भिका ।। २०९ ।।

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[१] शृणुष्व मुखशालासु सम्मुखा रेखाविधिं पुनः । P.T.

[२] वर्थितस्थले, MS. 2.

[३] मुखमण्डप, MS. 2.

To adorn the fourth band the expert Śilpin can place a beautiful *jalapatra* and other things between the two mouldings. 200

On a base in half-moon form small (upright) double lines (of leaves) should be drawn, and these leaves should be placed one above the other at equal distance. 201

On the side, at the outer limit a beautiful row of lotus-petals. These are the best types of ornamental work for the frame of the portal. 202

Front wall of the Mukhaśālā (Plate VIII)

Hear about the method of designing the *mukhaśālā* front, the different lines (*rekhā*), divisions (*cheda*), creeper-bands (*vasanta*), cornices (*pheṇi*) and other elements. 203

According to the Śāstras, first a beautiful plinth (*pīṭha*) should be made. Oh my disciple, hear what undoubtedly are the different divisions above that. 204

The depth of the *toraṇa* should be one eighth part (of the front of the *mukhaśālā*), and the opening of the portal should be one fourth. 205

This is called the *toraṇa-bandha*, or the projecting wall-parts of the portal (*alasācaya*). There one should never make either sculptures or creeper-ornaments. 206

After that divide the front of the *mūla-maṇḍapa* into sixteen parts in width on both sides. 207

By the side of the *stambha* (at the front of the *alasācaya*) one part should be taken for a *khāndi*. After that the work on the wall should be started on the front equally towards both sides. 208

The Plinth (pīṭha) (Plate IXb)

Before making the wall-work, the form of the plinth should be decided upon. Five types of plinths are the best: Kaṇi, Vīthī, Kumbhikā, 209

सिंहपीठं च कूर्मञ्च शिल्पशास्त्रानुसारतः ।
तन्मध्ये विहितः कूर्मः त्रिधा पादसमन्वितः ।। २१० ।।

अधोदेशे यथा पाद ऊर्ध्वपादं तथा न्यसेत् ।
मध्यदेशं कूर्मपृष्ठाकारेण कारयेत् सुधीः ।। २११ ।।

अपरं कथयिष्यामि गौणपीठादिनिर्णयम् ।
सिंहासनाकृतिः पार्श्वे मध्ये बाडसमानतः ।। २१२ ।।

सिंहपीठमिति ख्यातं रेखे वा रथ एव च ।
पार्श्वद्वये पादयुग्मं मध्ये कुम्भो निवेशितः ।। २१३ ।।

एवं कुम्भाकृतिं पीठं प्रासादे सुमनोहरम् ।
विना कर्म विना पादं केवलं भूमिमाश्रितम् ।। २१४ ।।

दृढाकृतिः पाददेशः वीथीपीठं तदुच्यते ।
कण्याकारञ्च तत् पीठं[१] कुम्भवत् कणिना सह[२] ।। २१५ ।।

अध ऊर्ध्वे च कूर्माङ्गं मध्ये कणिः सुशोभना ।
तत्सर्वं[3] पीठमध्ये तु वीथी हि सिद्धा[४] केवलम्[५] ।। २१६ ।।

अन्यथा श्रेष्ठं कूर्मो हि अपरैः किं प्रयोजनम् ।
पीठं चतुर्दिशि कुर्यात् शिल्पाङ्गविधिभावना ।। २१७ ।।

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[१] कणिकाकारंपीठं तत्, P.T.

[२] कणिका सह, P.T. कणिकाकार स पीठ कुम्भवत् कणिका सह । MS. 1.

[3] ते सर्वे पीठमध्ये, P.T.

[४] सिंहो, P.T.

[५] मुख्यतः, MS. 2.

Siṃhapīṭha and Kūrma, according to the Śilpa Śāstras.

Kūrmapīṭha

Amongst these the Kūrma-pīṭha is constructed with three parts conjoined. 210

The base (platform) in the lowest part is like the platform above (flat and plain) and the middle layer should be made by the expert in the shape of a tortoise-back (*kūrma-pṛṣṭha*). 211

(After this) I will give you the description of other secondary *pīṭhas*.

Siṃhapīṭha

The sides (upper and lower parts) should be in the shape of a lion-seat (royal throne) and in the middle it should be like a plain wall. 212

This is called the Siṃha-*pīṭha* in Rekha-temples or Ratha-temples.

Kumbhapīṭha

Between the two basal parts (*pādas*) on both sides (above and below) a *kumbha* is inserted. 213

This plinth in form of a *kumbha* looks beautiful on temples.

Vīthipīṭha

That plinth, which is without carving and without base, resting directly on the ground, 214

and is a plain solid foundation is called Vīthi-pīṭha.

Kaṇipīṭha (Plate XII)

The Kaṇi-pīṭha resembles the Kumbha, but it is with a *kaṇi*. 215

Above and below it is in the form of a tortoise, and has a nice *kaṇi* profile in the middle. Amongst these (last mentioned) *pīṭhas*, Vīthi is the most accepted one. 216

Otherwise Kūrma is the best. What is the use of others? It is the teaching of the Śilpāṅga, that the plinth should be made on all four sides (of the temple). 217

पादस्य द्विगुणः कूर्मः कुर्मस्यार्धगुणोपरि[१] ।
एवं दृढतमं पीठं स्थापयेत् समभागतः ।। २१८ ।।

पीठहीना[२] सदा कीर्तिः जायते विकलं महत् ।
अन्ते वृत्तद्वयं कुर्यात् तोरणं सम्मुखं प्रति ।। २१९ ।।

अर्धचन्द्राकृतिः वृत्तं समभावेन योजयेत् ।
तोरणपार्श्वद्वये[3] च खान्दिं कृत्वा मनोरमाम् ।। २२० ।।

अन्ते तु स्थापनं कुर्यात् नागस्तम्भं सुशोभनम् ।
यथा भित्तिः तथा स्तम्भः चतुर्थांशं तु तोरणम् ।। २२१ ।।

[स्तम्भविधिः]

शृणु वत्स प्रवक्ष्यामि स्तम्भस्य विधिनिर्णयम् ।
स्तम्भो हि द्विविधः प्रोक्तः नागकुम्भांशशोभितः ।। २२२ ।।

तन्मध्ये नागो हि श्रेष्ठः कुम्भो गौणः स उच्यते ।
ऊर्ध्वे कुम्भः निम्ने कुम्भः[४] मध्ये स्तम्भः सुशोभितः ।। २२३ ।।

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[१] कुर्मोर्ध्वङ्गं गुणोर्धयः, P.T. कूर्मस्याङ्ग गुणोर्धये, MS. 1.

[२] पीठे हीने, P.T.

[३] द्वयपार्श्वे, P.T.

[४] ऊर्द्धे कुंभाकृतिः चूलः, MS. 2.

The *kūrma* part is double the height of the base and the part above the *kūrma* is half of it. In this way a very strong plinth should be established equally in all parts (of the temple). 218

Without a plinth, any monument will always remain greatly defective. Finally, two steps should be made in front of the portal. 219

These steps in the form of half-moons should be joined and should be made parallel. On both sides of the portal an attractive *khāndi* should be made. 220

After this, beautiful serpent-pillars (*Nāga-stambha*) should be placed on either side of the portal. The pillars should be as high as the wall. Thus the portal consists of four sections. 221

Pillars (stambhas) (Plate IXa and Fig. 8)

Listen my son, I am telling you the art of making pillars. Pillars are said to be of two types, one adorned with Nāgas and the other with water-jars. 222



Fig. 8: Kumbha Pillar
I. 223

Of these the Nāga-pillar is the best and the Kumbha-pillar is called secondary. It has a water-jar above and a jar below and the shaft in the middle is decorated. 223

कुम्भमध्ये च वल्लरी[१] शोभनाः[२] कलिकादयः ।
नागस्तम्भः सदा श्रेष्ठः स्थापत्याङ्गविवर्धनः ।। २२४ ।।

धनधान्यं च सौभाग्य[३]दायिका नागनायिका ।
भित्त्यनुसारतः स्तम्भं[४] कुर्यात् भागचतुष्टयम् ।। २२५ ।।

द्विभागः स्तम्भदण्डोऽपि अपरे पादशीर्षयोः ।
कुम्भाकृतिः आद्यच्छेदे कुम्भपादञ्च कारयेत् ।। २२६ ।।[५]

प्रथमावरणं निम्ने[६] कुम्भाम्शं द्विगुणं तनुः[७] ।
अर्धगुणं समशून्यं[८] अर्धगुणा [९]लता तथा ।। २२७ ।।[१०]

इति पादस्तथा डोरिः कुम्भस्यार्धे च वल्लरी[११] ।
ऊर्ध्वभागे च मध्येन[१२] रेखां कृत्वा च मानसे ।। २२८ ।।

मध्ये क्षुद्राकृतिः मूर्त्तिः नागरी पुष्पशोभिता ।
पट्टिनिम्ने प्रतिछन्दः कीर्तिमुखस्य स्थापनम्[१३] ।। २२९ ।।

स्तम्भोपरि आलम्बश्च त्रिवलीशोभितो यथा।
आलम्बनिम्नभागेन अर्धचन्द्राकृतौ अहिः ।। २३० ।।

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[१] सदा वल्लीः, P.T.
[२] आलंब, MS. 2.
[३] सुभाग्यानां, P.T.
[४] प्रथानुसारतः कुम्भे, P.T.
[५] कुम्भस्थले पञ्च छेदे आंक्ष्ये पादञ्च कारयेत् । P.T.
द्विभागः स्तम्भदण्डश्च पादान्ताभिरनन्यतौं ।
पाददेयं प्रकुर्वीत पञ्चकर्म सुनिर्मलम् ।। MS. 2.
[६] ऊर्ध्वे, P.T.
[७] तथा, P.T.
[८] कटिनिम्ने, P.T.
[९] ऊर्ध्वे गुण, P.T.
[१०] आद्ये पादस्तथा कुम्भः द्विगुणान्ते लता तथा ।
ऊर्ध्वे च गुण्डिका माला आलम्बादि यथाविधि ।। MS. 2.
[११] इति पादस्तथा कुंम्भो डोरी अर्धे च वल्लभी। P.T.
[१२] यत्नेन, P.T.
[१३] पट्टी निम्ने लता छेदः नागार्थं भाग पूर्ववत् । P.T.

The middle of the Kumbha is beautified by creeper-ornaments with flower-buds and other motifs. Nāga-pillars are always best for enhancing (the beauty of) the architecture. 224

The Nāga-Nāyikā is the giver of wealth, corn and good fortune. The Pillar should be divided into four parts, following the wall. 225

Two parts are for the shaft and the remaining two for the base and the capital. The first division is shaped as a *kumbha*, and one should make a base of the *kumbha*.[1] 226

The first layer below is the body of the *kumbha* of two parts. Half a part is plain and the other half has creepers.[2] 227

This is the base of the Kumbha-pillar. On the belt (*ḍori*), in half a part, there are creepers. In the upper portion and in the middle, lines should be carved, following one's imagination. 228

In the middle a small figure of a woman adorned with flowers. On the band below for each segment a *kīrtimukha* should be placed. 229

In the uppermost part of the pillar there is an *ālamba*, beautiful with three strings (of beads), and below the *ālamba* there is a serpent in the shape of a half-moon. 230

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[1] The shaft of the pillar is in two parts, from the base to the end it is along the wall. In the base a pure *pañcakarma* should be made. (MS 2).

[2] First the *pāda*, then the *kumbha* in two parts, at the end a creeper, above it a row of beads (*guṇḍikā*), an *ālamba* and other things, according to rules. (MS 2).

अहिफणं तथा[१] कृत्वा सप्तधा पञ्चधाऽपि वा।
मध्यफणस्य पार्श्वेन स्थापयेदपरं फणम्[२] ।।[३] २३१ ।।

निम्ने चानन्तमूर्त्तिः स्यात्[४] अर्धनागनराकृतिः ।
हलञ्च मुसलं दिव्यमथवा वद्धमुष्टिभ्याम्[५] ।। २३२ ।।

तथा[६] द्विवलिर्वा त्रिभिः कृत्वा नागवपुस्तथा[७] ।
नागपुच्छावलिः दृश्यं निश्चयं[८] सम्मुखादपि ।। २३३ ।।

[कोणकविधानम्]

तदन्ते कोणकस्थानं सम्मुखे पार्श्व एव च ।
शृणु त्वं कोणकस्थानं छेदभेदगुणान् तथा[९] ।। २३४ ।।

भित्त्यनुसारेण बाडः सुख्यात अर्धभागेन[१०] ।
पक्षभागे तथा मुख्यं जाङ्घकर्म स्थलावधि ।। २३५ ।।[११]

अधोभागे पञ्चकर्म स्थूलाकारे[१२] मनोरमे ।
अपरे बाड़मध्ये च समे जङ्घाकृतिस्तथा[१३] ।। २३६ ।।

कोणकनिम्नदेशे च स्थानं नीत्वा[१४] यथाक्रमम् ।
अर्धभागैक[१५] खुरायां अपरार्धे घटस्थलम्[१६] ।। २३७ ।।

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[१] अहिफेन, MS. 1.

[२] भावेन अपरफेन स्थापन, MS. 1.

[३] मध्ये किञ्चिद् वृहत् फणं पार्श्वे क्षुद्रतरं तथा । MS. 2.

[४] मध्येऽनन्तो महाशेषः MS. 2.

[५] अञ्जलिः, P.T.

[६] निम्ने, P.T.

[७] निम्ने द्विवलिदेहं च अथवा त्रिवलिं तथा । MS. 2.

[८] निरतं, MS. 1.

[९] छेदो भेदस्तथा गुणाः, P.T. कोणचतुष्टयस्थाने, MS. 2.

[१०] मुख्यतश्चार्धभाजितः, P.T.

[११] अर्द्धभागे तथा जाङ्घं कुर्याच्च बन्धनावधि । MS. 2. This line is missing in MS. 1.

[१२] सूक्ष्माकारे, P.T.

[१३] जाङ्घं स्तम्भाकृतिः, MS. 2.

[१४] स्थानप्रस्थो, P.T. पञ्चकर्म, MS. 2.

[१५] अधोभागें, , P.T.

[१६] कुम्भकोर्ध्वे पटिस्थलम्, P.T.

The serpent-hoods there are either seven or five. The other hoods are made by the side of the central hood.[1] 231

Underneath (the hood) there is the figure of Ananta whose shape is half Nāga and half man, with a beautiful plough and pestle, or with both hands folded. 232

The Nāga's body should be made with two or three coils (around the shaft),[2] but the tail-end of the Nāga must always be visible in front. 233

The Koṇaka (corner-part) (Plate Xa, XI)

After this, hear the divisions, the types and features of the *koṇakas*, in front as well as on the sides. 234

It is well-known that the wall-part (of the *koṇaka*) conforming to the whole wall-space consists of two parts,[3] reaching upto the end of the *jāṅgha*. 235

The *pañcakarma* in the lower part (should be made) solidly and beautifully. The other wall-part in the middle is made in the form of a *jaṅghā*. 236

In the lower part of the *koṇaka* the *pañcakarma* should be made in this order: in half part the *khura*, and in the other half the *ghaṭa* (*kumbha*).[4] 237

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[1] In the centre is a somewhat broad hood and on the sides they are smaller. (MS 2).

[2] Below the body of the serpent has two or three folds. (MS 2).

[3] Half of it is the *jāṅgha* (wall-part), which should be made upto the *bandhanā* (cornice). (MS 2).

[4] Plate Xa.

घटोर्ध्वे[१] निम्नगा भूमिः डमरुकटिरूपिणी ।
अन्ते बहिश्छेदभागस्तदूर्ध्वे पट्टिरुत्तमा ।। २३८ ।।

पट्टिमध्ये च वल्लरीः नानाकारे[२] मनोरमे ।
पङ्क्त्यंशमध्यभागतः[३] चम्पकपत्रं शोभनम् ।। २३९ ।।

चम्पकदलं निम्ने च कुम्भमध्ये विशेषतः ।
पङ्क्त्यूर्ध्वे कणिकारेखा पुनः डमरुभूमिश्च ।। २४० ।।

समभागं तथा स्थानं कोणाकारे तथैव च ।
पनसकण्टकान् कृत्वा पञ्चभागैकभागितान् ।। २४१ ।।

पुनर्गर्त्तस्य ऊर्ध्वे च पट्टिः पार्श्वे कणिद्वयम्[४] ।
ऊर्ध्वे[५] वसन्तरेखाश्च नानाकारेण मण्डयेत् ।। २४२ ।।

अपरोर्ध्वे[६] समभागे दद्याद् भेदचतुष्टयम्[७] ।
दैर्घ्ये पञ्चधा वा त्रिधा कृत्वा भागान् समस्थले ।। २४३ ।।

मध्यभागो ततस्तत्र[८] अपरोर्ध्वे परिमिते ।
छेदयेत् निम्नक्रमेण[९] पञ्चकर्म विधीयते ।। २४४ ।।

एतानि भेदरूपाणि कोणककर्म कौशलम् ।
निम्ने[१०] वज्रशीर्षमध्ये नायिका नन्दिका तथा ।। २४५ ।।

शृणु जाङ्घविधिम् अत्र मध्यदेशे च वल्लरी[११] ।
अपरच्छेद[१२] भागेषु पुष्पाकारेण च गुणैः[१३] ।। २४६ ।।

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[१] पट्टयूर्ध्वे, P.T.
[२] दैर्घ्याकारे, P.T. क्षेत्राकारे, MS. 2.
[३] निम्नभागेन, P.T.
[४] पुनरूर्ध्वे च गर्भस्य कण्यूर्ध्वे च गुणद्वयम् । P.T.
[५] मध्ये ,P.T.
[६] अपरार्धे, P.T.
[७] अपरार्द्धस्थले तत्र कुर्यात् भागचतुष्टयम् । MS. 2.
[८] यथा तत्र, P.T.
[९] योजयेत्क्रमनिम्नेन, P.T.
[१०] खुरस्थले, MS. 2.
[११] लतावलिः, P.T.
[१२] पार्श्व, MS. 2.
[१३] तथा गुणाः, P.T.

The level above the *ghaṭa* is deeply carved in like the waist of a *ḍamaru*. The next part is projecting outwards and has a beautiful band (*paṭṭi*) above. 238

On the *paṭṭi* beautiful creepers of different shapes are made, the middle part of its base is beautified by a *campaka* leaf (*Bauhinia variegata*). 239

The *campaka* leaf is hanging down prominently in the middle of the *kumbha*. Above the *paṭṭi* there is again a *ḍamaru* level in the form of a *kaṇikā*. 240

This part, of equal measure (with the previous one) should be cut in five divisions of angular shape, like the points of a jackfruit.[1] 241

Then above the recess, there is a *paṭṭi,* and on both sides there are two *kaṇis*, and above them a *vasanta* carved with various motifs. 242

In the other part above (in the *jāṅgha*) four equal parts are given (horizontally). Lengthwise five equal divisions can be made or three. 243

In the middle measured part above (the base) a *pañcakarma* should be carved according to prescribed rule in the same order as (the *pañcakarma*) below.[2] 244

These are the different forms in the art of making the *koṇaka*. In the lower portion there is a *vajra-śīrṣa* with a Nāyikānandikā in the middle. 245

Hear the method of making the *jāṅgha*, which has a creeper-ornament in the middle. In other parts it has incisions in the form of flowers. 246

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[1] Plate XI

[2] The middle portion of these is somewhat raised like a pillar. Below, on the base a narrow *pañcakarma* is made.

भित्तिमूलं समारभ्य प्रान्तदेशान्तकर्मसु ।
एते तु कोणकभेदाः शिल्पज्ञाने[१] मनोहराः ॥ २४७ ॥

[राहापागादिनिर्णयः]

शृणु अत्र प्रवक्ष्यामि राहापागादिनिर्णयम्[२] ।
भित्त्याकारः कृतः येन[३] सावधानं समानतः ॥ २४८ ॥

कुर्यात् त्रयं दैर्घ्यदेशे प्रस्थे च युगकल्पिते[४] ।
मध्ये यावत् निशाभागः तावत् भागत्रयं सुधीः ॥ २४९ ॥

ऊर्ध्वे शिखरदेशश्च निम्नभागे[५] च निम्नगा[६] ।
निम्नपार्श्वरेखायुक्ते खान्दिं[७] कृत्वा मनोहराम् ॥ २५० ॥

निम्नभागे द्विधा[८] कुर्यात् पञ्चकर्म सुयत्नतः[९] ।
निशाजाङ्घैकभागेन स्तम्भाकारे लताद्वयम् ॥ २५१ ॥

ऊर्ध्वे तदनुसारेण निशा[१०]पट्टिं च खोदयेत् ।
तदूर्ध्वे शिखरदेशः डमरुभूमिवत् सदा[११] ॥ २५२ ॥

पीठोपरि वसन्तश्च (दिव्यः) वल्लरीशोभितः[१२] ।
वसन्तः समभागेन शिखरमूर्ध्वे योजयेत् ॥ २५३ ॥

ततः पुनः ऊर्ध्वमुख[१३]पद्मपत्राणि खोदयेत् ।
तदूर्ध्वे पट्टिका दिव्या वसन्तादिसमानतः ॥ २५४ ॥

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[१] भेदा, P.T.
[२] अनर्थपागनिर्णयम्, P.T.
[३] समोच्चेन शिखरादिसमानतः, MS. 2.
[४] कुर्याद् तत्र दैर्घ्यमध्यरेखा च कल्पिते, MS. 1.
[५] मध्ये, P.T.
[६] गह्वराः, P.T.
[७] गृहं, P.T.
[८] त्रिधा, P.T.
[९] प्रस्थे, MS. 2.
[१०] लता, P.T.
[११] वर्द्धितदेशवत् सदा, MS. 2.
[१२] तदूर्ध्वे पट्टिरूपेण वसन्तवल्लभीचयः । P.T.
[१३] तत ऊर्ध्वमुखान्यत्र, P.T.

From the base of the wall upto the end of that place, these are the various divisions of the *koṇaka*, which are beautiful in architecture. 247

The Anartha (Plate Xa)

Hear, I am giving you the description of the *rāhā* and other parts, which should be carefully made of the same height as the wall. 248

In length it should be divided into three and in breadth into four parts. In the middle, the expert should make three parts equal to the niche. 249

On top is the place for the *śikhara* (crowning portion), in the centre below which is the cavity (niche). This beautiful recess should be made with lines on the sides and below. 250

In the lower part the *pañcakarma* is carefully made into two parts. The niche, which occupies one part of the *jāṅgha* (is between) two pillar-like jambs with creeper-work. 251

Above it, similarly, the band of the niche should be carved. The part of the *śikhara* on top is always shaped like a *ḍamaru*. 252

Above the base there is a *vasanta* beautified with creepers. The *śikhara* should be joined above in the same width to this *vasanta*. 253

There lotus-petals turned upwards should be carved, and above them again a beautiful *paṭṭikā* with a *vasanta* and other ornaments. 254

तदूर्ध्वे भित्तिभागेन कारयेद् वज्रमस्तकम् ।
मध्ये निशागृहं यत्र तत्र मूर्त्यादिस्थापनम् ॥ २५५ ॥

एते तु बन्धभेदाः (स्युः)[१] शृणु रहस्यमुत्तमम्[२] ।
दिक्पालो वा महाविद्याबन्धस्तत्र[3] स कथ्यते ॥[४] २५६ ॥

विष्णोर्भवनयुक्तेन इन्द्रादि दिक्पालादयः ।
रुद्रे भैरवमूर्त्तिः स्यात् देवी[५]गृहे च भैरवी ॥ २५७ ॥

[शक्तिगृहम्]

अत्र मुख्यं प्रवक्ष्यामि शक्तिगृहार्थनिर्णयम्[६] ।
महाविद्यादियन्त्राणि यदनुसारविग्रहः ॥ २५८ ॥

दशभेदे[७] दशारे च[८] अनर्थगृहे उत्तमे ।
स्थापयेच्च महाविद्याः गौर्यादि दश मातृकाः ॥ २५९ ॥

[अथ महाविद्यायन्त्रम्]

शृणु अत्र महायन्त्रं मूर्त्तिन्यासं विचक्षण ।
एतस्तिन् यन्त्रे भावेन कारयेत् सकलाः (सदा)[९] ॥ २६० ॥

[शक्तियन्त्रम्]

निशागृहाकृतिं[१०] शिलां नीत्वा तत्र विधानतः ।
कुर्यात् एतन् महायन्त्रं विविधशक्तिमूर्त्तिभिः ॥ २६१ ॥

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[१] अनर्थ, MS. 2.

[२] तत्त्वम्, MS. 2.

[3] .नाम्ना, P.T.

[४] दिक्पालं वा महाविद्यां निशामध्ये तदाचरेत्, MS. 2.

[५] चण्डी, P.T.

[६] उत्तमम्, P.T.

[७] देशभेदे, P.T. यथाशास्त्रे, MS. 2.

[८] देशरुच्या, P.T.

[९] एकस्य यन्त्रभागेन कारयेत् सकलानपि, P.T.

[१०] कृते निशागृहे तत्र, P.T.

Above this, on the wall-part, a *vajramastaka* should be made. At the centre in the niche images should be set up. 255

Āvaraṇa Devatās (Plate Xd, XIII)

These are the different categories of the *bandha* (series of external images). Listen to the highest secret. This is called the Dikpāla or Mahāvidyābandha. 256

In a Viṣṇu-temple Indra and other Dikpālas, in a Rudra-temple Bhairava images, and in a Devī-temple Bhairavīs. 257

Śakti-temple

Now I speak in particular on the characteristics of the (images meant for a) Śakti-temple. The images are made in accordance with the *yantras* of the Mahāvidyās. 258

Mahāvidyās

In the excellent *anartha*-niches the Mahāvidyās, the ten Mātṛkās, Gaurī and others, of ten different shapes, should be placed in the *daśāra* (of the *yantra*). 259

Now listen, O wise one, about the *mahāyantra*, upon which the image should be composed. On the basis of this one *yantra* (the figures of) all (Mātṛkās) should be made. 260

Śakti Yantra (Plate Xb and Fig. 9)

Taking a stone in the shape of the niche, one should make the *mahāyantra* for different Śakti images according to rules. 261

यत्र कात्यायनी शूली उग्रचण्डा विभाषिणी ।
नवदुर्गास्ततो घोराः कुर्यात् यन्त्रान्तरे तथा ।। २६२ ।।

चतुरस्रः समश्चैव विषमस्थानभेदतः ।
नीत्वा भागं ततः कृत्वा ततः छेदः त्रिधा कृते ।। २६३ ।।

ऊर्ध्वे प्रस्थे तथा छेदं समभागेन कारयेत्[१] ।
अन्ते कोणच्छेदभागे छेदयेत् चतुरावधिः ।। २६४ ।।

छेदबिन्दुः तथा मध्ये मध्यबिन्दुसमाश्रितः ।
प्रथमदैर्घ्यच्छेदस्तु[२] प्रथम[३] प्रस्थस्पर्शकः ।। २६५ ।।

क्रमद्वये प्रतिरेखा छेदादि रोधयेत् पुनः ।
वामदक्षिणकोणस्तु निम्ने ऊर्ध्वे तथैव च ।। २६६ ।।

प्रतिरेखां समारभ्य कृत्वा भागं पृथक् पृथक् ।
अन्ते निम्ने छेदबिन्दुमारभ्य प्रथमावधिः[४] ।। २६७ ।।

बाहू[५] दत्त्वा तथा न्यसेत् वृत्तार्धं द्वितीयावधिः ।
ऊर्ध्वे च निम्नदेशे च त्रिकोणञ्च चतुष्टयम् ।। २६८ ।।

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[१] छेदयेत्, P.T.

[२] मध्यस्थदैर्घ्ये छेदस्तु, P.T.

[३] द्वितीय, P.T.

[४] मध्यप्रस्थस्थलावधि, P.T.

[५] ऊर्ध्वे, P.T.

Kātyāyanī, Śūlī, Ugracaṇḍā and Vibhāṣiṇī, Navadurgā and Ghorā should be made within this *yantra*. 262

Taking a regular square or a rectangle, depending on the space, make divisions on it by three lines (in length and breadth). 263

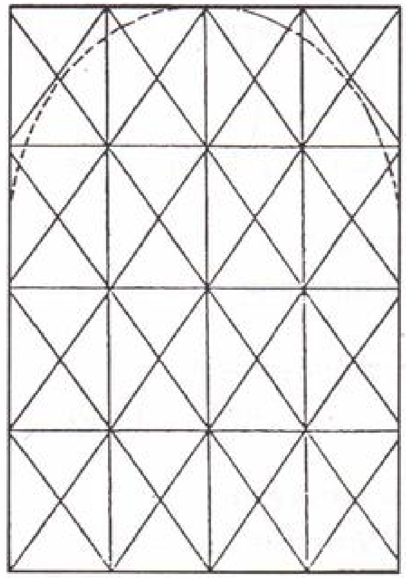


Fig. 9: Śakti Yantra
I. 261-268

By these vertical and horizontal lines regular divisions are made. After that diagonals are cut across the quadrangular field. 264

By which the points at intersections (*cheda-bindus*) are connected with the centre-point (*madhya-bindu*). The diagonal cutting across the first vertical touches the first horizontal. 265

Successively on either side, lines from the corners on the right and the left, from above and below delimit (the field) in the same way. 266

By starting from each line, separate divisions are created. Finally, starting from the lower *cheda-bindu* up to the first (upper *bindu*), 267

one should draw two diagonals (in each field). Then draw a half-circle reaching to the border. In the upper and the lower part there are four triangles. 268

क्षेत्रत्रिकोणं तत् ज्ञेयं[१] दशमातृगणस्तथा ।
तदन्ते[२] तोरणार्थे च अर्धवृत्तं च मध्यमे ।। २६९ ।।

ऊर्ध्वत्रिकोणमध्यस्थे कुर्यात् शीर्षमलङ्कृतम् ।
द्वितीयबिन्दुं यावत् तु गलदेशान्तं[३] मण्डयेत् ।। २७० ।।

तृतीयमध्यबिन्दुश्च नाभिस्थानं तदुच्यते ।
तत्र तु स्थापयेत् नाभिम्[४] अधोभागे कृते सदा ।। २७१ ।।

तदनुसारतस्तत्र तृतीयप्रस्थसन्निधौ ।
कुर्यात् रेखाद्वयं दीर्घे विग्रहं बाहुरूपकम्[५] ।। २७२ ।।

चतुर्बाहुः क्वचिद् वा स्याद् दशबाहुसमन्वितः ।
क्वचिदष्टौ द्विभुजं च विग्रहं कारयेत् सुधीः[६] ।। २७३ ।।

यथा बाहुस्तथा गुणाः हृदयस्कन्धसन्निभम् ।
बाहुः तलस्तथा[७] ऊर्ध्वे वृत्तरेखासमाश्रितः ।। २७४ ।।

यथा ध्यानं तथा मूर्त्तिः यदुक्तं शास्त्रसम्मतम् ।
विकलो विग्रहो नष्टः विघ्नः तत्र तु जायते ।। २७५ ।।

शृणु अत्र प्रवक्ष्यामि निम्नभागस्य निर्णयम् ।
आसनं विविधं चैव कारयेत् छेदसन्निधौ ।। २७६ ।।

विना छेदं नैव कुर्यादंघ्रिदेशं कदाचन ।
एते तु यन्त्रभेदाः स्युः गौर्यादि रूपभेदतः ।। २७७ ।।

दण्डायमानमूर्त्तिषु पादन्यासक्रमं शृणु ।
एकपादस्तदा दैर्घ्ये किञ्चित्तिर्यक् तथापरः ।। २७८ ।।

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[१] अर्धत्रिकोणमध्येन, P.T.

[२] तदूर्ध्वे,. P.T.

[३] गलदेशंतु, P.T.

[४] अङ्घ्रिम्, P.T.

[५] संकुलम्, P.T.

[६] द्विभुजोऽष्टः भुजः क्वापि कारयेद् विग्रहं सुधीः । P.T.

[७] दण्डः पल्लिः तथा, P.T.

This should be known as the *kṣetra-trikoṇa* for the group of ten Mātṛkās. Then the semicircle is for the *toraṇa*. 269

The head with ornaments is made in the middle of the uppermost triangle, and the neck decked with ornaments reaches the second *bindu*. 270

The navel is on the third *madhya-bindu*, this is called the *nābhisthāna*. There in the lower part the navel should always be placed. 271

Following that the image with (many) arms should be made at the third horizontal with lines. 272

The wise sculptor can make the image with four or with ten, sometimes with eight or with two arms. 273

As many arms (the deity has), so are her attributes. The arms should be on the lines of chest and shoulders. The lower and the upper arms follow the line of the circle. 274

The images should be made according to the *dhyānas* mentioned and approved by the Śāstras. Defective images are useless and create obstacles. 275

Hear, I am now describing the lower part. The seat (or leg-posture, *āsana*) can be of many kinds, and should be made along the lines. 276

The leg-portions should never be made without (following) the lines. These are the divisions of the *yantra* for the different types of (Devī-images like) Gaurī and others. 277

Hear about the method of placing the legs of standing images. One leg should be straight, the other slightly slanting. 278

एकपादः समन्यासः[१] करणीयो यथाविधि ।
अन्ये च कुटिलाः पादाः नानाभङ्गीसमाश्रिताः ।। २७९ ।।

करणीयौ तथा पादौ छेदगुणान्वितेऽधिके ।
आसनावधिः मूर्त्तिञ्च कारयेत् कमलोत्तमम् ।। २८० ।।

दण्डायमान[२]रूपार्थं कुर्यात् पीठं मनोरमम् ।
निम्ने च वाहनं कुर्यात् यथा देशः यथा रूपम्[३] ।। २८१ ।।

वाहनरूपमूर्त्तिस्तु मध्यरेखावलम्बने ।
किरीटं कुण्डलं तस्याः[४] कुर्यात् चारु सुशोभितम् ।। २८२ ।।

वस्त्रं च भूषणं चैव अम्लाने सूचिकर्मणि ।
एतत् कुर्यात् तथा मूर्त्तिं प्रासादस्यानुरूपिणीम्[५] ।। २८३ ।।

[अथ लताभेदः]

लता पुष्पपरियुक्ता वल्लर्यादि[६] यथा महत् ।
शृणु वल्लरीभेदांश्च नानाकारान् यथान्तरे ।। २८४ ।।

केन रूपेण तद् यन्त्रं करणीयं सुखप्रदम् ।
लता कुञ्चिता हंसा च वर्तुला आगमा तथा ।। २८५ ।।

रतिकेरा सगुम्फा च कुटिला समभागिका ।
पल्लवा कलियुक्ता सा मेघा एकादश स्मृताः ।। २८६ ।।

एकैकं क्रमेण यन्त्रं वक्ष्यामि पृथगाकृतिम् ।
कर्तव्यं तु तथा शिल्पी यन्त्रानुसारमाचरेत्[७] ।। २८७ ।।

शृणु अत्र लताभेदान् गुणच्छेदांस्तथैव च ।
दण्डाकारे समक्षेत्रे अथवा पङ्क्तिसन्निधौ ।। २८८ ।।

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[१] मध्यभागे, P.T.

[२] उपवेशित, P.T.

[३] यद्रूपा देवता भवेत्, P.T.

[४] हारं, P.T.

[५] एष कुर्यात् यथा मूर्त्ति प्रासाद यद् रूपतथा, MS. 1.

[६] वल्लभ्यादि, P.T.

[७] This verse does not occur in MS. 1.

According to rules, one leg should be straight, the other leg bent in various positions. 279

Make the legs mostly along the horizontal line. The image should be placed on a beautiful lotus seat. 280

For a standing image a beautiful pedestal (*pīṭha*) should be made, and below, its vehicle (*vāhana*). The image should conform to the regional (tradition). 281

The figure of the vehicle should depend on the middle. The crown and ear-ornaments of the Devī should be made pleasing and beautiful. 282

The draperies and ornaments should look fresh and be finely chiselled. Thus the image should be made in accordance with the image in the temple. 283

Different Types of Ornamental Creepers (Plate XIV and XV)

Listen to the various types of important creeper-work with flowers, 284

and in what way those designs should be made pleasing. The Kuñcitā creeper, Haṃsā, Vartulā and Āgamā, 285

Ratikerā and Sagumphā, Kuṭilā, Samabhāgikā, Pallavā, Kaliyuktā and Meghā, these are the eleven creeper motifs which are traditional. 286

I am describing one by one the different designs, according to which the Śilpin should make (the creepers). 287

Hear about the creeper varieties, their characteristics and lines. They can be made on a vertical even surface or on a horizontal band. 288

लताखोदनं[१] तत्स्थाने न कुर्यात् तिर्यगाकृतिम् ।
आद्यं पाषाणगात्रे च रेखां कृत्वा समन्वये[२] ।। २८९ ।।

लम्बाकारे तथा प्रस्थे तदन्ते पत्रखोदनम् ।
पीठे वा भित्तिगात्रे वा पत्रं च वृन्तकल्पितम्[३] ।। २९० ।।

[कुञ्चिता]

कुञ्चिताः वल्लरीभेदाः दर्शकानन्दवर्धकाः ।
प्रतिपत्राग्रं वृन्तञ्च अपरार्धे च [४]पत्राणि ।।[५] २९१ ।।

सा लता कुञ्चिता श्रेष्ठा भित्तिदेशानुसारतः ।

[हंसलता]

शृणु हंसलतां दिव्यां श्रेष्ठां वसन्तचारिणीम् ।। २९२ ।।

कठिनप्रस्तरे सूक्ष्मे हंसाकृतिमथाचरेत्[६] ।
खोदयेत्[७] दिव्यं हंसं च पुच्छं पत्राकृतिं सदा ।। २९३ ।।

चतुरस्रे सम[८]क्षेत्रे हंसाङ्गमूर्ध्वमण्डले ।
कारयेत् पत्रभूषाञ्च हंसा इति सा उच्यते ।। २९४ ।।

पक्षे च पृष्ठदेशे च कुटिला शीर्षगामिनी ।
लतापत्रसमं कुर्यात् शिरोर्ध्वं कण्ठमेव च ।। २९५ ।।

[वर्तुला]

नियमानुसारश्छेदे[९] शृणु वर्त्तुललक्षणम् ।
प्रतिसमाकृतिः क्षेत्रे वृत्तच्छेदञ्च वर्त्तुलम् ।। २९६ ।।

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[१] लतां कुर्यात् च, P.T.

[२] च दैर्घ्यतः, P.T.

[३] युग्माकारे च पत्राणि कुटिलवृन्तकल्पितम् । P.T.

[४] दलानि, P.T.

[५] MS. 1. omits this line.

[६] हंसाकृति कृते तथा, MS. 1.

[७] कारयेद् , P.T.

[८] विषम, P.T.

[९] नियमानुगतश्छेदे, P.T.

The creeper carved on this place should not be made slanting. First make lines in equal spacing on the surface of the stone. 289

Then carve leaves lengthwise and breadthwise on the base and on the wall with stalks, in a creative manner. 290

a) Kuñcitā

The Kuñcitā types of creeper are giving joy to the onlooker. On the tip of each leaf there is the stalk of the upper leaf. 291

This Kuñcitā creeper is always best along the wall-portion.

b) Haṃsā

Hear about the beautiful Haṃsa (geese) frieze, for which the *vasanta* is the best place. 292

On a hard stone make the delicate form of a goose. The beautiful goose should always be carved with the tail in form of foliage. 293

In a quadrangular field half of the body of the goose should be in the upper area and leaf-ornaments should be made (in the place of the tail). This is called Haṃsā. 294

The wings at the back should be in the form of foliage curving upwards above the head and also above the neck. 295

c) Vartulā

Hear the features of the Vartulā made on the prescribed lines. In (square) fields of equal size a circular (stalk) should be drawn in a circle. 296

वृत्तरेखायां वृन्तं च दलञ्च मध्यमे सदा[१] ।
प्रतिकोण आरोहेण कलिकाच्छेददलानि[२] ।। २९७ ।।

एवं वल्लरी संख्याता वर्त्तुला सर्वमण्डिता[३] ।
लम्बक्षेत्रे सदा श्रेष्ठा जाङ्घकर्ममनोहरा ।। २९८ ।।

[आगमा]

आद्यक्षेत्रे समवर्गे चतुरस्रन्तु खोदनम्[४] ।
एका वर्त्तुला अन्या च समक्षेत्रे यथाविधि ।। २९९ ।।

ऊर्ध्वक्षेत्रे तथा पत्रं सर्षपपत्रमेव च[५] ।
नवाङ्कुरसमं पत्रं आगमा जाङ्घमण्डना ।। ३०० ।।

[रतिकेरा]

आद्ये[६] च विषमवर्गे ऊर्ध्वगा शिखरं प्रति ।
प्रतिभूमितले ऊर्ध्वे द्विवृत्तं क्रियते [७]तथा ।।[८] ३०१ ।।

प्रथमं वृत्तमारभ्य लम्बक्षेत्रे परावधि[९] ।
तन्निम्नवर्तिनी पीठे ऊर्ध्वे च विपुला रतिः[१०] ।। ३०२ ।।

दीर्घाकारं तथा पत्रं कल्पितं वृत्तचुम्बितम् ।
निम्ने क्षेत्रगतं पत्रं कुटिलम् अग्रभागतः ।।[११] ३०३ ।।

त्रिधा वा पञ्च वा छेदा (तत्र) जायन्ते पञ्चधा ।
रतिकेरा लता श्रेष्ठा जाङ्घे वा भित्तिमण्डने ।। ३०४ ।।

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[१] मध्यदेशे दलानि च. P.T.

[२] प्रतिकोणे तथा कुर्यात् कलिकां छेदरूपिणीम् । P.T.

[३] एवं वल्ली सदा श्रेष्ठा वर्त्तुला श्रीविमण्डिता । P.T.

[४] चतुरस्रसमाकारमाद्ये क्षेत्रे समाचरेत् । P.T.

[५] सर्षपपत्रवत् सदा. P.T.

[६] अर्धे. P.T.

[७] करणं महत्. MS. 1.

[८] प्रतिप्रस्थतले वामे दक्षिणोर्ध्वे वृत्तं तथा । MS. 2.

[९] यथाविधि . P.T.

[१०] भवेत्. P.T.

[११] तले च कुञ्चिताकारं ऊर्ध्वे विस्फारिताकृति । MS. 2.

The curve of the stalk is along the circle and leaves should be in the central portion. In every corner there should be lines in the shape of buds. 297

This is the best kind of creeper ornament. The Vartulā is good for all decorations, but it is best and beautiful on long vertical surfaces of the *jāṅgha*. 298

d) Āgamā

First carve the surface into equal squares, one is a circle and in the other square field, according to rules, 299

there should be foliage looking like freshly sprouted mustard-leaves. This Āgamā is a decoration for the *jāṅgha*. 300

e) Ratikerā

In the beginning in the rectangular vertical field going up towards the *śikhara*, two circles should be made on every level, one below and one above. 301

Beginning with the first circle (going upwards) on the vertical field, upto the next one, the rati (playful motif) is curving downwards on the base and on the upper parts. 302

The long leaves should be drawn touching the circles. The tips of the leaves going down are curving inwards. 303

The curved leaves should be either threefold or fivefold. The Ratikerā creeper is the best for decorating the *jāṅgha* or the wall. 304

[गुम्फना सगुम्फा]

वर्त्तुला समभागेन पत्राकारे[१] च गुम्फकम् ।
गुम्फमध्ये तथा क्षेत्रे वानराः शूकरास्तथा[२] ।। ३०५ ।।

व्याघ्रसिंहगजांश्चैव[३] पशुपक्षिमृगादिकान् ।
खोदयेत्[४] निपुणं शिल्पी गुम्फोद्गमनप्रेक्षिणी ।। ३०६ ।।

एवं सुगुम्फभेदाश्च कलिका पत्रशोभिनी ।

[कुटिला]

प्रस्थाकारे तथा क्षेत्रे प्रस्थे च विषमाकृतौ ।। ३०७ ।।

लम्बक्षेत्रे[५] यथा नालं वक्राकारे सुलम्बितम्[६] ।
तदा कुटिलरेखायां करणीयं मनोहरम् ।।[७] ३०८ ।।

मध्ये पत्रं तथा पुष्पं कलिकादि सुशोभितम् ।

[समभागिका]

कुञ्चिता वर्त्तुला मिश्रा समभागे समन्वये ।। ३०९ ।।

समभागिका सा ख्याता जाङ्घे भित्तौ मनोहरा ।

[पल्लवा]

सङ्कीर्णक्षेत्रसान्द्रास्था[८] वृश्चिकपादरूपिणी[९] ।। ३१० ।।

यवपल्लवयुक्ता सा वसन्ते पट्टिमण्डने[१०] ।
नालविहीना सा मुक्ता[११] पद्मपीठान्तरागता ।। ३११ ।।

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[१] मध्यदेशे, P.T.

[२] शूकरी तथा, P.T.

[३] व्याघ्रसिंहकरिणा च, MS. 1.

[४] कारयेत्, P.T.

[५] कुम्भक्षेत्रे, P.T.

[६] सर्पमार्गाकृतिः, MS. 2.

[७] नालोभयदिशि कुर्याच्च पत्रादि सुमनोहरम् । MS. 2.

[८] प्रस्थे च, P.T.

[९] ०वत्तथा, P.T.

[१०] वसन्तपट्टिदेशे च नवपत्राकृतिं चरेत् । P.T.

[११] नालहीना च सा वल्ली । P.T.

f) Gumphanā or Sagumphā

In the same divisions as the Vartulā (make) a Gumphanā (creeper resembling a string garland) with leaves. In each *gumpha* (unit of the garland) monkeys and boars, 305

tigers, lions, elephants, birds, deers and other animals, should be carved by the expert Śilpin, and should look as if coming out of the ornament. 306

This is the creeper with *gumpha* units which is decorated with leaves and buds.

g) Kuṭilā

On a rectangular field extended in width. 307

The stalk is winding lengthwise in a beautiful curved line. Inside (the curves) make lovely leaves, flowers and buds. 308

h) Samabhāgikā (of equal parts)

It has the motifs of Kuñcitā and Vartulā alternating in equal divisions in regular order. 309

This is the Samabhāgikā, beautiful on the *jāṅgha* and the wall.

i) Pallavā

On a narrow strip extended in breadth, (divided) in the shape of the legs of a scorpion, 310

it is made with leaves of barley for decorating the *vasanta* and *paṭṭi*. When made without the stalks and (the leaves) spreading separately from one another, it is used on the *padma-pīṭha*. 311

पल्लवा वल्लरी श्रेष्ठा शिल्पशास्त्रानुसारतः।

[कलियुक्ता]

तथा समप्रस्थक्षेत्रे चतुरस्रसमस्थले ।। ३१२ ।।

कलिकासहितं नालं एकदिगनुवर्त्तिनी[१] ।
पत्रं विशोभितं तत्र कलिकाः समपल्लवाः ।। ३१३ ।।

एषा ख्याता तथा नाम्ना कलियुक्ता मनोहरा ।
प्रस्थाकारे तथा क्षेत्रं समभागे यदाचरेत्[२] ।। ३१४ ।।

ऊर्ध्वानुलम्बितां रेखां पल्लवच्छेद भेदवत्[३] ।
केवलमूर्ध्वगा अत्र निम्नगा पल्लवे तथा[४] ।। ३१५ ।।

मेघाकृतिः सदा अग्रं मेघा वसन्तशोभना[५] ।
एते बल्लिभिभेदाः[६] स्युर्नानास्थानविमण्डने[७] ।। ३१६ ।।

शृणु पुष्पलतां[८] दिव्यां चतुर्भेदैस्तु भाजिताम्[९] ।
रङ्गणी चातुकी चैव पङ्कजम् उत्पलं तथा ।। ३१७ ।।

चतुर्भेदानि पुष्पाणि खोदयेत्[१०] पट्टिकर्मणि ।
द्वारतोरणमध्ये च निशाभागे मनोरमे ।। ३१८ ।।

कुर्यात् पुष्पावलिं रम्यां खोदयेत् तु विचक्षणैः[११] ।
पङ्क्याकृतिमये पीठे चतुरस्रभूम्युपरि[१२] ।। ३१९ ।।

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[१] एकस्यां दिशि कारयेत् । P.T.

[२] तिर्यक च समभागतः, P.T.

[३] पल्लवाकृतिवच्चरेत्, P.T.

[४] केवलं चोर्ध्वभागे तु कुञ्चिताः पल्लवास्तथा । P.T.

[५] वसन्ते चातिशोभितम्, P.T.

[६] तु वल्लीभेदाः, P.T.

[७] नानालंकृतिकर्मणि, P.T.

[८] पुष्पाकृति, P.T.

[९] भाविताम्, P.T.

[१०] रचयेत्, P.T.

[११] विधिपूर्वं विचक्षणः, P.T.

[१२] पट्टिक्षेत्रे समे पीठे चतुरस्राकृतिस्थले। P.T.

The Pallavā creeper is excellent according to Śilpa Śāstras.

j) Kaliyuktā (with buds)

On a surface extended breadthwise, divided into equal squares, 312

the stalks with the buds all curved in one direction, are adorned with leaves and buds of the same shape. 313

This beautiful creeper is known as Kaliyuktā.

k) Meghā (cloud)

On a horizontal field make equal divisions. 314

The lines going upwards are like the lines of the Pallavā type. But here the leaves go upwards, whereas in the Pallavā they move downwards. 315

The topmost part is in the shape of clouds. The Meghā is beautiful for the *vasanta*. These are the varieties of creepers for decorating various parts (of the temple). 316

Flower Ornaments (Plate XVI a and b)

Now hear about the beautiful flower-ornaments of four kinds: Raṅgaṇī, Cātukī, Paṅkaja and Utpala. 317

These four flower-motifs should be carved on bands (*paṭṭi*), they look beautiful on doors, portals and on niches. 318

The rows of lovely flowers should be carved by the expert on the base in the shape of a *paṭṭi* and around quadrangular fields. 319

[रङ्गणी]

मध्यदेशे कर्णिका च वर्त्तुलाकारा उत्तमा[१] ।
चतुर्दिशिकृते छेदे तदन्ते वृन्तखोदनम् ।। ३२० ।।

रङ्गणीपुष्पतुल्ये च करणीयं सुयत्नतः ।

[चातुकी]

एतत्[२] पङ्क्त्याकृतिक्षेत्रे विषमाकृतिच्छेदने ।। ३२१ ।।

तत्क्षेत्रप्रतिभागे च[३] मध्यभागे च कर्णिकाम् ।
वर्गाकृतिसमक्षेत्रे विषमबाहुच्छेदने[४] ।। ३२२ ।।

नेत्राकारं वर्गक्षेत्रं तत्र भूमिस्तु जायते।
निम्ने ऊर्ध्वे त्रिकोणं च भूमिमाला[५] तथोपरि ।। ३२३।

द्विगुणां सर्वरेखां च कारयेत् कर्णिकां तथा[६] ।
एवं चातुकीमाला सा सर्वानन्दप्रदायिनी ।। ३२४ ।।

[पङ्कजा]

क्षीणे वा व्यापके भूमौ[७] वर्गाकारं समन्वये ।
मध्ये कर्णिका दिव्या च तत्केन्द्रे वर्त्तुलोत्तमा ।। ३२५ ।।

कर्णिका समभागेन पञ्चधा अष्टधा तथा[८] ।
दशारं द्वादशारञ्च कमलमाला उच्यते[९] ।। ३२६ ।।

नानाविधं तथा पत्रं क्वचित् खल्याकृतिस्तथा ।
केनचित् शिल्पशास्त्रेण धीयता कमलमणिः[१०] ।। ३२७ ।।

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१ ०रकेसरा, P.T.

२ स्थूल, MS.2.

३ एतन्मध्ये छेदयेत् भागे, MS.1.

४ कोणवर्गाकृतिक्षेत्रे विषमबाहुं च कारयेत् । P.T.

५ गुणमाला, P.T.

६ प्रतिकोणावलम्बने, P.T.

७ क्षेत्रे, P.T.

८ भवेत्, P.T.

९ प्रकथ्यते, P.T.; दलानि वृत्तमध्यमे, MS.2.

१० बहुधा कमलं चरेत्, P.T.

Raṅgaṇī (a four-petalled red flower)

A pericarp (*karṇikā*) of nice circular shape in the centre, with (four) petals are carved, then incisions in the four directions, 320

resembling a Raṅgaṇī flower are carefully made.

Cātukī

This is made on a band divided into rectangles. 321

Divide (these rectangles) through the middle and in the centre place a pericarp (*karṇikā*). Across two square fields make oblique lines (*viṣama bāhu*), 322

from which fields in the form of eyes (*netrakara*) are produced. There above and below triangles (should be carved) in a row. 323

All the lines should be double, as also those of the *karṇikā*. This is the garland of Cātukī, the giver of all pleasure. 324

Paṅkajā (lotus)

Whether the ground be narrow or broad, divide it into a row of squares. Give a nice *karṇikā* in each and make a fine circle in its centre. 325

The *karṇikā* is equally divided into five, eight, ten or twelve (petals). This is called *kamala-mālā* (garland of lotuses). 326

The petals are of different types, sometimes in the shape of a bowl (hollow). In some other Śilpa Śāstras they are conceived like a lotus-jewel. 327

[उत्पला]

पूर्वभूमिसमाकारे कर्णिका पट्टशोभना[१] ।
तदूर्ध्वे समभागेन वृत्तं[२] कृत्वा[3] यथेच्छया ।। ३२८ ।।

सर्ववृत्तान्तरस्थाने क्षुद्राकारे मनोहरे ।
खोदयेत् दलभावेन विचित्रे क्रमवर्धिताम् ।। ३२९ ।।

ऊर्ध्वत्रिकोणभूमौ च कणिः पत्राकृतिः सदा ।
कर्तव्या पुष्पिका दिव्या उत्पला सा विचक्षणैः ।। ३३० ।।

अस्मिन् क्रमे अलङ्कारैः मण्डयेत् सर्वसन्धिषु ।
विनालङ्कारन्यासेन कीर्त्तिर्जायते मध्यमा ।। ३३१ ।।

सर्वाङ्गभूषणकिर्त्तिः उत्तमा कथ्यते सदा ।[४]
विना भूषणैर्प्रासादो मध्यमः जायते ध्रुवम् ।।[५] ३३२ ।।

केवलं शिल्पन्यासेन मण्डपपोटलादयः[६] ।
अधमं कथ्यते गृहं[७] शिल्पशास्त्रानुसारतः[८] ।।३३३ ।।

[गृहादिभागनिर्णयः]

शृणु अत्र प्रवक्ष्यामि गृहादिभागनिर्णयम्[९] ।
अनर्थमण्डिता येन उभयोः पार्श्वयोः तथा ।।[१०] ३३४ ।।[११]

शृणु स्थलसीमाक्षेत्रं गृहस्तम्भाकृतिक्रियाम्[१२] ।
परिमाणानुसारेण कोणकप्रस्थं भाजयेत् ।।[१३] ३३५ ।।

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[१] मध्ये कुर्याच्च कर्णिकाम्, P.T.; कर्णिका मध्यशोभना, MS. 1.
[२] त्रय, MS.2.
[3] कार्यं , P.T.
[४] सर्वाङ्गे भूषणैर्युक्तः कीर्त्तिर्जायेत चोत्तमा । P.T.
[५] प्रसादो भूषणैर्हीनोऽधमो जायेत निश्चयम् । P.T.
[६] शिल्पभेदेन मंडपे पोटले तथा, P.T.
[७] उत्तमं कथ्यते गेहं, P.T.
[८] शिल्पशास्त्रानुभावितः, MS. 1.
[९] पार्श्वे पृष्ठे विशेषतः, MS.2.
[१०] अनर्थपार्श्वदेशे च यत् क्षेत्रं पार्श्वयोस्तथा । P.T.
[११] शृणु तत्रार्द्धक्षेत्रं च गृहे स्तम्भाकृतिस्तथा । MS.2.
[१२] भवेत्, P.T.
[१३] समार्थपरिमाणे च कोणकः तुल्यप्रस्थतः । P.T.

Utpalā (night-lotus)

In the same square field as before a beautiful *karṇikā* should be made in the middle. On (around) that draw a circle in equal intervals according to your wish. 328

Inside these circles carve small beautiful petals of various shapes, which increase gradually. 329

The upper (outer) triangles on the ground should always be with points in the form of leaves. This flower, which should be beautifully carved, is known as Utpalā by the best experts. 330

Ornaments in this order should decorate all junctions. Without making ornamental work the temple will remain mediocre. 331

That temple, in which every part is covered with decorations, is always called the most excellent. The temple shorn of any decoration is definitely mediocre. 332

But in architectural composition Maṇḍapas, Poṭalas and similar structures are inferior types of building according to the Śilpa-Śāstras.[1] 333

Description of the Parts of the Temple

Now hear, I am describing the divisions of the temple. (The temple) is decorated with the *anartha*, on both sides of which are other divisions. 334

Hear about the limits of each field which is made in the shape of a pillar. The width of the *koṇaka* (corner pilaster) should be divided according to measurements. 335

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[1] See note on I.333:

भाजितं पक्षभागेन अर्धैकं निर्णितं सदा[१] ।
करणीयं तथा गृहं प्रासादे मण्डनोत्तमम् ।।[२] ३३६ ।।

उभयखान्दिमध्ये च अनर्थस्थानमुत्तमम् ।[३]
अनुसारेण यदुच्चं तद्गुणं इषुभाजयेत्[४] ।। ३३७ ।।

लम्बाकारे तथा दैर्घ्ये प्रथममध्यमद्वयम्[५] ।
जाङ्घकर्म प्रसिद्धं तत्पार्श्वे द्विगुणशोभितम् ।। ३३८ ।।

निम्नाङ्गद्वययुक्तेन पञ्चकर्म विधीयते[६] ।
पूर्वानुसारतो भागं कुर्यात् शिल्पी न संशयः ।। ३३९ ।।

ऊर्ध्वार्धभागसन्निधौ[७] सङ्कीर्णे पादकुम्भकम् ।
कणिं वसन्तं तद् रम्ये खोदयेत् पट्टिकावधि[८] ।। ३४० ।।

ऊर्ध्वभागे तथा मध्ये लम्बाकारेण पट्टिका ।
जाङ्घत्रिभागैकभागे पट्टिकामूर्ध्वमण्डले ।। ३४१ ।।

एतदुभयपार्श्वेन[९] भारकेन्द्राधिपान् गणान् ।
खोदयेदुभयक्षेत्रे[१०] विपरीतमुखाकृतीन् ।।[११] ३४२ ।।

[भारभैरवप्रतिमालक्षणानि]

शृणु भाराधिपान् मुख्यान् शिल्पे भित्तौ च उत्तमान् ।[१२]
नानाभेदैः सुप्रसिद्धाः भाररक्षार्थं दैवताः ।। ३४३ ।।

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[१] निश्चिते स्थले, P.T.
[२] अनुराहस्तु कर्तव्यः प्रासादे मण्डलोत्तमः । P.T.
[३] तत्खान्यन्तौ तथा स्थानं राहपागः स कथ्यते । P.T.
[४] पञ्चधा तद् विभाजयेत्, P.T.
[५] मध्येन मध्यमात्रयः, P.T.
[६] जांङ्घमध्यांशयुग्मेन पञ्चकर्म तलद्वये, P.T.
[७] ०निकटे, P.T.
[८] कारयेत् पट्टिकोपरि, , P.T.
[९] पङ्क्त्याश्चोभयपार्श्वेण, P.T.
[१०] कारयेदुभयक्षेत्रे, P.T.
[११] एतस्योभयपार्श्वे तु भारभैरवखोदनम् । P.T.
[१२] शृणुश्च भैरवं मुख्यं शिल्पकर्मणि चोत्तमम् । P.T.

Dividing the *koṇaka* in two parts, one half of it is always taken along with the niche, which is the best decoration of the temple. 336

In between the two *khāndis* is the excellent place of *anartha*. It should be divided into five divisions of the same height. 337

In the entire width the first and the middle vertical divisions are known as *jāṅgha*. On either side it is adorned by (the niche-part) of double width. 338

The two lower parts are for the *pañcakarma* (of the *jāṅgha*). The Śilpin should undoubtedly make the divisions as said before (237ff.). 339

In half the height of the upper part a narrow base (*pāda*) and *kumbhaka*, a beautiful *kaṇi* and *vasanta* should be carved, and a *paṭṭikā* at the end. 340

In the middle of the upper part there should be a vertical *paṭṭi* measuring one third of the width of the *jāṅgha*. 341

On both sides (of this *paṭṭi*) in the uppermost section, in the lateral fields Bhārakendrādhipas (weight-carriers) should be carved with faces in opposite directions. 342

Weight carriers (Bhārabhairava-pratimā-lakṣaṇāni) (Plate XVII)

Hear about the important weight carriers, which are appropriate for various parts of the architecture. Of this weight-supporting *devatā* different varieties are well-known. 343

युगलम् एकं वा कुत्र मानवाकृतिस्सर्वदा[१] ।
कदा वा[२] सिंहरूपेण अथवा विरालाकृतिः ।। ३४४ ।।

विपरीताकृतिः कुत्र कुत्र[३] कौतुहलप्रदः ।
एतानि पञ्च भेदानि[४] लक्षणं शास्त्रसम्मतम्[५] ।।[६] ३४५ ।।

भारवहनकारी यः सा मूर्तिः भारवाहकः[७] ।
पट्टेरुभयपार्श्वे च कुक्कुटासनधारिणी ।। ३४६।।

[युगलः]

ऊर्ध्वे करद्वयं न्यस्तं रक्षाकार्ये दृढं यथा ।[८]
प्रस्तरे कल्पयेत् छेदं कोणादपि कोणादये ।। ३४७ ।।

ऊर्ध्वत्रिकोणभागे तु कारयेत् मस्तकं तथा ।
उदरं मध्यभागे च बालकाकृतिः अङ्घ्रिणा ।। ३४८ ।।

करद्वयम् ऊर्ध्वभागे पल्लिः बाहुसमन्विता ।
एतयोर्युगलं श्रेष्ठं भाररक्षार्थमुत्तमम् ।। ३४९ ।।

शृणु अधममार्गं तु एका मूर्तिः सा जायते[९] ।
मध्यपाषाणगात्रे च छेदरेखा विधानतः ।। ३५० ।।

छेदबिन्दुं समाक्रम्य ऊर्ध्वरेखा तथैव च ।
दक्षिणपार्श्वगृहे[१०] च कुर्यात् लपनमुत्तमम् ।। ३५१ ।।

कटिदेशे निम्नबाहुः आक्रम्य मध्यवर्त्तिगम्[११] ।
वीरासने तथा[१२] मूर्तिः उड्डीयमानलक्षणे[१३] ।। ३५२ ।।

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[१] युगलं वा एकमात्रं वा मानवाकृतिर्भैरवः । P.T.
[२] अथवा, P.T.
[३] क्वापि तथा, P.T.
[४] एते तु पंचभेदाः स्यु, P.T.
[५] शास्त्रलक्षणसम्मताः, P.T.
[६] यथा भारः करे न्यस्तः तथा मूर्त्तिं तु न्यासयेत् । MS.2.
[७] मूर्तिर्भारस्य वाहिका, P.T.
[८] ऊर्ध्वे करद्वयं स्थाप्य यथा उत्तोलितावृते । MS.2.
[९] मूर्तिर्विधीयते, P.T.
[१०] ०क्षेत्रे, P.T.
[११] ०भागकम्, P.T.
[१२] ०नस्थितां, P.T.
[१३] ०वत्तथा, P.T.

Whether in pairs, sometimes single, they are always in human form, but sometimes they are in the shape of a lion or a Virāla. 344

Sometimes they are facing opposite directions, sometimes they are of an unusual (composite) from, which creates wonder (*kautūhala*). These are the characteristics of the five types prescribed in the Śāstras. 345

As he is carrying the weight (of the building) this image is called weight-carrier (*bhāra-vāhaka*). With *paṭṭis* on either side, he is seated in a crouching position. 346

Yugala (pair) (Plate XVIIc)

Their hands are placed upwards as if firmly supporting the weight. Draw lines on the stone from corner to corner. 347

In the upper triangle the head should be made, the belly in the middle part, the legs should be like those of children. 348

Both hands are raised upwards and the palms are adhering to the upper horizontal line. These are the fine *yugalas*, the best weight-carriers. 349

Eka (single) (Plate XVIIb, d, e)

Hear about an inferior way of making it with one figure alone. In the middle of the body of the stone-panel make diagonals (*cheda-rekhā*) according to rules. 350

Passing through the centre point (*cheda-bindu*) make the vertical middle-line. On the field which is on the right side make the beautiful face. 351

The buttocks should be in the middle touching the lower line. The figure is in *vīrāsana* and appears as if flying. 352

दक्षिणबाहुदेशे च पाददेशं सुशोभनम् ।
वामबाहुः गुल्फदेशे दण्डौ च ऊर्ध्वमण्डले ।। ३५३ ।।

न्यसेदुत्तममेकस्य गन्धर्वः कुञ्चितशिरः ।

[सिंहः]

शृणु सिंहाकृतिं मूर्तिं भारनाम्ना प्रकीर्तिताम् ।। ३५४ ।।

पट्टिस्थाने सिंहमुखं यथा च वज्रमस्तके ।
पट्टिमध्ये तथाऽऽलम्बः करणीयः त्रिधाकृतिः[१] ।। ३५५ ।।

पार्श्वे कोणाकृतिं रेखां द्विगुणां पट्टिसन्निधौ ।
खोदयेत्[२] पट्टिस्थाने च सिंहक्षेत्रं तज्जायते ।। ३५६ ।।

कल्पिते मण्डने[३] सिंहं कुर्यात् लम्बाकृतौ सदा।
अधोदेशे च सिंहस्य योद्धमूर्त्तिं विधानतः[४] ।। ३५७ ।।

[विरालः]

स्थापयेत्[५] स्तम्भबन्धेषु शिल्पशास्त्रानुसारतः[६] ।
पूर्वाकारे लताक्षेत्रं[७] पार्श्वे च त्रिभुजाकृतौ[८] ।। ३५८ ।।

मण्डलं कल्पयेत् तत्र विराजन्यासमुत्तमम्[९] ।
निम्ने कर्णिकाशोभा च पट्टिदेशान्तरे तथा ।।[१०] ३५९ ।।

विराजभार एतेषां गृहान्तर्गतदेशिकः ।
एषः कल्पितरेखायां नानाकारे कुतूहले ।। ३६० ।।

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[१] त्रिधाक्रम, MS. 1.
[२] कारयेत्, P.T.
[३] मण्डले, P.T.
[४] रौद्रमूर्त्तिर्विधयते, P.T.
[५] कारयेत्, P.T.
[६] शिल्पिशास्त्रमनोरमा, MS. 1.
[७] वृत्ते क्षेत्रे, P.T.
[८] विपरीताकृतिम्, MS. 2.
[९] विराल हरिमस्तकम्, MS.2.
[१०] शोभने कर्णिका निम्ने सन्धि (खान्दी, MS.2.) देशान्तरे तथा, P.T.

The right arm touches the sole of the beautiful right foot. The left arm is on the knee. The forearms are in the upper part. 353

This is the best disposition (composition) of the Eka (type) whose head is curly like that of a Gandharva.

Siṃha-bhāra (Plate XVIIIb, XIXb, c,d)

Hear about the *bhāra-mūrti* in form of a lion. 354

On the panel there is a lion's face, as on the *vajramastaka* and in the middle of the panel a threefold *ālamba* should be made. 355

On both sides two oblique lines should be carved near the border, creating the fields for the lions (*siṃha kṣetra*) inside the border 356

In the fields thus created lions should always be made in a rampant form. In the place below the lions warrior figures should be made. 357

Virāla or Virāja (Plate XVIII and XIX)

A beautiful panel on the pilaster should be carved according to the Śilpa Śāstras. On a pilaster-panel made in the same way as before with creepers, a triangular field should be carved to the sides.[1] 358

There a beautiful Virāja should be placed. Below inside the border it should be decorated with *kaṇikā*, 359

and these are the *Virāja-bhāras* that go inside the structure (into a recess). In these diagram lines many kinds of Virājas of surprising forms are made. 360

[1] Variant: in opposite directions.

गजमस्तकभेदश्च[१] शरीरं सिंहवद् भवेत्[२] ।
कदा वा[३] मृगशीर्षं[४] च शृङ्गशोभितशार्दूलः ।। ३६१ ।।

[कौतूहलः]

एषः कौतूहलो बन्धो नानाभेदः स जायते।
नानालङ्कारयुक्तेन[५] प्रासादं मण्डयेत् सुधीः ।। ३६२ ।।

पूर्वाध्याये यथा उक्तः मुखशालाङ्गनिर्णयः ।
मेढकान्ते[६] तथा खान्दिः खान्दिपार्श्वे अनर्थकः[७] ।। ३६३ ।।

अनर्थ-उभयपार्श्वे[८] खान्दिविश्रान्तिमण्डलम् ।
तदन्ते गृहनिर्माणं पार्श्वकोणे यथाकृतिः[९] ।। ३६४ ।।

[गवाक्षनिर्माणविधिः]

पार्श्वद्वये गवाक्षस्य निर्माणकौशलं[१०] शृणु ।
गवाक्षार्थं यथा स्थानं पूर्वयन्त्रे[११] विनिश्चितम् ।। ३६५ ।।

तत् स्थानं समभागेन पञ्चभागेषु भाजितम् ।
समभागे तथा प्रस्थे चतुर्धा त्रिगुणान्विते ।। ३६६ ।।

पार्श्वद्वये समभागे मध्यमात्रयं सन्धिषु ।
प्रतिभागे स्तम्भाकारे[१२] छेदयेत् समभागतः ।। ३६७ ।।

प्रतिकल्पितरेखायां[१३] द्विगुणीकृतकल्पितम् ।
तत्स्थाने अलसाबन्धः विश्रान्तिगर्भकस्तथा[१४] ।। ३६८ ।।

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[१] संयुक्तेः, P.T.
[२] तथा, P.T.
[३] कुत्रचित्, P.T.
[४] नरशिर, MS.2.
[५] संयुक्तंः, P.T.
[६] वेढकान्ते, P.T.
[७] गृहं तथा , P.T.
[८] राहस्य चोभयोः पार्श्वे, P.T.; अनुराहोत्तरे, MS.2.
[९] अन्ते गवाक्षनिर्माणं पार्श्वस्थाने यथास्थलम् । P.T.
[१०] ०कोणक, MS. 1.
[११] पूर्वश्लोकेः, P.T.
[१२] स्तम्भरूपेण, P.T.
[१३] ०दैर्घ्येण, P.T.
[१४] गर्भकान्तरे, P.T.

One kind has the head of an elephant and the body of a lion. Sometimes the lion-head resembles that of a deer, or of a tiger adorned with horns. 361

Kautūhala

These are the differences that occur in the *kautūhala bandha* (row of surprising images). The expert will adorn the temple by various ornamentations. 362

In this first chapter, describing the parts of the *mukhaśālā*, after every *meḍha* (vertical projecting unit) there should be a recess, and by the side of the recess, the *anartha*. 363

The recess on either side of the *anartha* is the *viśrānti maṇḍala* (place of rest). After that on the sides niches are made, and also in the corners. 364

Gavākṣa (Plate XX)

Hear the art of making the *gavākṣa* which is on both sides (of the *mukhaśālā*). The place assigned to the *gavākṣa* has been determined before in the groundplan. 365

That place should be divided into five equal parts (vertically). Horizontally it should be divided by three lines into four equal parts. 366

On either side (of each vertical line) two equal parts should be made (leaving) three intervals in between. Every part should be carved in the form of a pillar of equal size. 367

Each vertical element, made of two parts is the place for the *Alasā-bandha*, alternating with recesses. 368

अलसाबन्धस्थानञ्च[१] नारीबन्धः स उच्यते ।
निम्नदेशे तदाकारे लम्बभागे विधानतः ।। ३६९ ।।

पञ्चकर्म सुविस्तारे[२] कुञ्चिते कारयेत् सुधीः ।
ऊर्ध्वे अर्धसमभागे तदाकारे कृतं तथा ।। ३७० ।।

कुञ्चितोर्ध्वे कणिभागः प्रधानकुम्भपादयोः ।
तदूर्ध्वे पट्टिका दीर्घे यथा प्रस्थे गवाक्षकः[3] ।। ३७१ ।।

लताकारे पीठन्याये[४] खोदयेत् द्विविधं तथा[५] ।
लतापीठद्वयोर्मध्ये लताशिखरवर्त्तिनी ।। ३७२ ।।

पीठं श्रेष्ठं तथा मुख्यं मुखशालाङ्गनिर्णये।
तदूर्ध्वे मध्यमं क्षेत्रं कारयेन्मण्डनं तथा ।। ३७३ ।।

नानाविधकृतस्थानं मण्डयेत् चतुरस्रगे ।
विद्यादानञ्च मुख्यं हि चतुरङ्गबलादिभिः ।।३७४ ।।

खोदयेत्[६] नृपबन्धस्य मण्डले मण्डनावधि ।
शृणु तत् स्थानभागेन केन विधिना विधानम्[७] ।। ३७५ ।।

[शिक्षादानमूर्त्तियन्त्रम्]

करणीया तथा मूर्त्तिः शिक्षादानं च उत्तमा ।
वर्गाकारसमक्षेत्रे भूनिम्ने यन्त्रविस्तृते ।। ३७६ ।।[८]

मूर्तिं विधानतः कृत्वा तदन्ते ऊर्ध्वमण्डनम्[९] ।
शृणु आदौ[१०] प्रवक्ष्यामि यन्त्रं कल्पितमण्डनम् ।। ३७७ ।।[११]

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[१] ०बन्धनस्थाने, P.T.
[२] निम्नदेशे, P.T.
[३] गवाक्षिका, P.T.; गवाक्षज , MS. 1.
[४] पीठन्यासे, P.T.
[५] द्विगुणावधि, MS. 1.
[६] कारयेत्, P.T.
[७] यथाविधि विधानतः, P.T.
[८] कुर्यात्तदा सदा श्रेष्ठं शिक्षादानं यथाविधि ।
समं वा विषमं क्षेत्रं चतुरस्रसुनिश्चिते ।। MS.2.
[९] कुर्यात्तदन्ते चोर्ध्वबधना, P.T.
[१०] वत्स, P.T.
[११] मूर्त्तिं कुर्यात् तथा क्षेत्रे यावद् भित्तौ तु बन्धना ।
शृणु वत्स प्रवक्ष्यामि यन्त्रं गोप्यं सुनिश्चितम् ।। MS.2.

The place of the *Alasā-bandha* is (also) called the *Nārībandha* (row of female figures). In the lower part, in the vertical divisions, according to rules, 369

a narrow *pañcakarma* should be made by the expert, above (*a pañcakarma*) of equal parts and half the size (of the base) should be made. 370

The *kaṇi*-portion on top is narrow, the *kumbha* and the *pāda* are prominent. Above (the *gavākṣa*) is an entablature as long as the width of the *gavākṣa*. 371

It is carved in two ways, either with scrollwork (*latā*) or in the form of a pedestal (*pīṭha*). Of these two, *latā* and *pīṭha*, the *latā* is crowned by a *śikhara*. 372

In the rules concerning the parts of the *mukhaśālā* the *pīṭha* (above *gavākṣa*) is considered important. In the middle-space above that the decorative frieze or panel should be made. 373

In the square field which is adorned with various types of carvings, the *Vidyādāna* (imparting knowledge) panel is the most important, and also the royal army (*caturaṅga*). 374

Figures of royalty should be carved in decorative panel. Hear the divisions of that place and by what method they are made. 375

Śikṣādāna (Imparting Instruction) Yantra (Plate XXI and Fig. 10)

On a *yantra* drawn on a square (or rectangular) field the excellent *śikṣādāna* panel should be made.[1] 376

After making the image panel according to rules, the upper decorations should be made. Listen, I will tell you first about the *yantra* for the decorative panel.[2] 377

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[1] On this place, according to rules it is best to make the *Śikṣādāna* image. The *yantra* must always be made on a quadrangular space, either square or rectangular. (MS 2)

[2] The image made on that panel reaches from the ground up to the wall-cornice (*bandhanā*). Hear my son, I am telling you the *yantra* which should be kept a close secret. (MS 2).

विषमं चतुरस्रञ्च इषुलम्बरेखाकृतौ[१] ।
प्रस्थे चत्वारभागास्तु[२] पञ्च गृहे तथैव च ।। ३७८ ।।[३]

ऊर्ध्वे चतुर्थबाहोश्च[४] पार्श्वे त्रिभुजमाचरेत् ।
त्रिभुजस्य च द्वौ बाहू तृतीयप्रस्थमध्यमे[५] ।। ३७९ ।।[६]

पुनः षष्ठदीर्घरेखा अग्रदेशान्वये तथा ।
तद्बाहोः द्वितीयप्रस्थे[७] अन्तिमकोणवर्त्तिनी[८] ।। ३८० ।।[९]

एवं समानभागेन[१०] अपरपार्श्वमण्डले ।
द्वितीयसमभावेन[११] शृणु मूर्त्यादिनिर्णयम् ।। ३८१ ।।[१२]

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[१] लम्बबाणान्वये तथा, P.T.

[२] चतुरभागं तु , P.T.

[३] विषमं चतुरस्रं च बाणछेदेन भाजयेत् ।
प्रस्थक्रमे तथा क्षेत्रं बाणगृहसमन्विते ।। MS.2.

[४] ०बाहूनां, P.T.

[५] ०सन्निद्धौ, P.T.

[६] ऊर्ध्वे मध्यगुणाभासे पार्श्वे च त्रिभुजाकृतौ ।
तृतीयप्रस्थयोगेन योजयेत् कोणवर्गवत् ।। MS.2.

[७] आद्यप्रस्थे, P.T.

[८] ०भागिनी, P.T.

[९] पुनः प्रान्ते यथा दैर्घ्यं तदारभ्य गुणस्तथा ।
योजयेत् तृतीयप्रस्थे उभयं दिगवलम्बने। MS.2.

[१०] च निम्ने च, P.T.

[११] कोणच्छेदद्वयं तत्र, P.T.

[१२] एवं समानक्षेत्रे च निम्ने च पार्श्वमण्डले।
कोणच्छेदद्वयं तत्र एतद्धि गुणमन्दिरम् ।। MS.2.

A rectangle should be divided by five lines (vertically), and horizontally there are either four or five divisions (depending on whether it is a rectangle or a square).[1] 378

Make triangles on the sides, (starting) from the fourth line above. The two arms of the triangle meet at the centre, the third horizontal.[2] 379

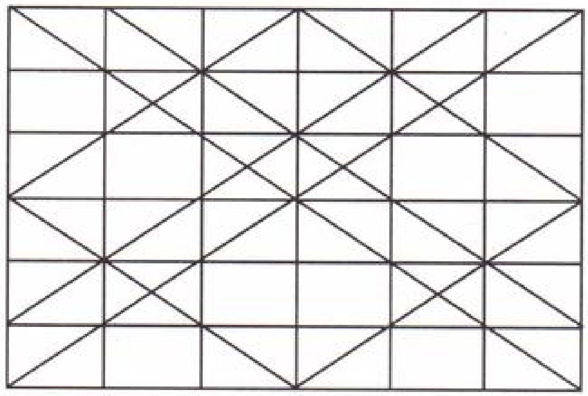


Fig. 10: Śikṣādāna Yantra
I. 376-388

Again, starting from the top of the sixth vertical line (border line), draw two diagonals moving to the last corner (on the second horizontal?).[3] 380

In the same way the other lateral field should be divided equally, and similarly the second. (Now) listen to the disposition of the images[4]. 381

[1] The rectangle or square should be divided by five lines (vertically), and horizontally the ground is in five divisions (or divided by five lines). (MS 2).

[2] From the top of the middle line, lines reflected in triangles and joined to the third horizontal on the sides form a *koṇavarga* (rhomb). (MS 2).

[3] Again, from (the upper ends of) the outer verticals, lines should be joined to both sides of the first horizontal. (MS 2)

[4] In the same parts of the lower and lateral fields, there are two *koṇa-chedas* (diagonals). This is the line diagram. (M.2)

मध्यत्रिकोणभूमौ च वामाङ्गे पार्श्वमस्तकम् ।
हृदयावधि तदंशे[१] कोणच्छेदान्वये करः ।। ३८२ ।।[२]

अपरं करं तद्भागे विपरीते वेदान्वये[३] ।
मध्यबिन्दौ तदा नाभिमाश्रितमासनं महत्[४] ।। ३८३ ।।[५]

प्रस्तारणं तथा दिव्ये यावत् प्रस्थद्वितीयकम् ।
आसनं मध्यक्षेत्रे च निम्ने मूर्तिद्वयं तथा ।। ३८४ ।।[६]

विषमवर्गक्षेत्रे च करणीयाः मीमांसकाः ।
मध्यत्रिकोणक्षेत्रे च उपचारादयः शुभम्[७] ।। ३८५ ।।[८]

खोदनं[९] तत्र दीपञ्च अथवा पुष्पमालिकाम् ।
ऊर्ध्वे षष्ठलम्बरेखाचुम्बिते लपनावधि ।। ३८६ ।।[१०]

कर्त्तव्यं खोदनं शिष्यमूर्तिं ध्यानानुसारिणीम्[११] ।
षट्संख्याः सप्तसंख्यका अथवा अष्टसंख्यकाः[१२] ।। ३८७ ।।[१३]

द्वितीये सम्मुखे भागे प्रथमे ज्ञानाकांक्षिणम्[१४] ।
ज्ञानानुसारतः न्यसेत् शिल्पिना ज्ञानाकांक्षिणा[१५] ।। ३८८ ।।[१६]

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१ तद्रूपं, P.T.

२ मध्यत्रिकोणदेशे च वामाङ्गपार्श्वदर्शने।
हृदयावधि तद्रूपं कोणछेदानुसारतः ।। MS. 2.

३ विपरीतदिशां गतम्, P.T.

४ कुर्यादासनमाश्रितम्, P.T.

५ सव्यं करं तथा वामे संमुखे विपरीतगाः ।
मध्यबिन्दुः यदा नाभौ तन्निम्ने आसनं चरेत् ।। MS. 2.

६ आसनं च तथा दिव्ये यावत् प्रस्थद्वितीयकम्।
मध्ये अस्यादासनं निम्ने मूर्त्तिः माणवकद्वयोः।। MS. 2.

७ कर्तव्या उपचारकाः, P.T.

८ विषमवर्गक्षेत्रे च करणीया मीमांसकाः ।
मध्यत्रिकोणक्षेत्रे च कर्त्तव्या उपचारकाः ।। MS. 2.

९ कारयेत्, P.T.

१० खोदयेत् तत्र दीपं च अथवा पुष्पपेटिकाम् ।
षष्ठी लम्बगुणे ऊर्ध्वे यावत् मूर्त्तिः शिरस्तथा । MS. 2.

११ शिष्यमूर्तिर्नानाप्रकारतः, P.T.

१२ षष्ठ सप्तमभागे च अथवा अष्टमे तथा । MS. 1.

१३ तद्देशे खोदयेत् शिष्यमूर्तिः नानाविधाकृतीः।
ऋतुसिन्ध्वथवा अष्ट सदा विद्यार्थिमण्डलम् ।। MS. 2.

१४ ज्ञानकर्षकम्, P.T.

१५ कलानुसारतः कुर्यात् शिल्पिज्ञानमपेक्षिताम् ।। P.T.

१६ द्वितीयभागसंयुक्ते संमुखे ज्ञानकर्षकम् ।
शास्त्रानुसारतः कुर्यात् शिल्पिज्ञानमपेक्षितम् ।। MS. 2.

In the central triangular field the profile (of the teacher) upto the chest should be shown from the left side, and in that part one hand is placed on an oblique line.[1] 382

The other hand is on the opposite side in the same part, linking three points (forming an angle or a triangle). The navel is placed on the centre point. (The teacher) is seated on a great seat,[2] 383

which extends to the second horizontal in the sacred central field, and below the (teacher's) seat there are two figures (of disciples).[3] 384

On that rectangular panel one should make students (*mīmāṃsakas*), and in the central triangular field attendants should be placed.[4] 385

There lamps and flower garlands should be carved. Above, touching the sixth vertical (border) line (showing) the face,[5] 386

one should carve six, seven or eight disciples of different types according to the *dhyāna*.[6] 387

In the second space in front (of the Guru) the first group (comprises) those attracted by knowledge. These should be done according to traditional knowledge by the Śilpin desirous of knowledge. 388

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[1] In the space of the central triangle make the body (of the teacher) turned to the left, down to the chest. Along the diagonals. (MS 2).

[2] The right hand and the left held both in front are going in opposite directions. The navel is on the *madhya-bindu* and below make the seat. (MS 2).

[3] This beautiful seat should reach to the second horizontal. In the middle below the seat the figures of two young disciples. (MS 2).

[4] In the sides of the rhomb make students *(mīmāṃsakas)*. In the middle triangular field place two attendants (*upacārakas*). (MS 2).

[5] Above, hanging from the sixth (horizontal) line and reaching to the head of the figure, lamps or flower baskets should be carved. (MS 2).

[6] In that field carve images of disciples in various ways, six, seven or eight should always be in the circle of students.

अथवा मण्डलस्थाने चतुरङ्गबलान्वितम् ।
नृपतिं स्थापयेत् शिल्पी देशरीत्यनुसारतः[१] ।। ३८९ ।।

गवाक्षे कदा वा अत्र[२] केवलं गर्भकावलिः ।
गवाक्षाकृतिच्छेदांश्च[३] कुर्यात् स्तम्भान्तरे तथा[४] ।।[५] ३९० ।।

स्तम्भं पूर्वोक्तभेदेन[६] कुर्यात् नागादिशोभितम् ।

[अलसानिर्णयः]

शृणु त्वं कथयिष्यामि अलसानिर्णयं तथा ।। ३९१ ।।

लौकिके कथितो नारीबन्धः[७] शिल्पसमुद्भवः।
विना नारीं यथा वासः विना नारीं यथा क्रीडा ।। ३९२ ।।

विना ललनां हीनं च जायते शिल्पं निष्फलम्[८] ।
गन्धर्वयक्षरक्षांसि पन्नगाः किन्नरास्तथा ।। ३९३ ।।

दर्शनात् तत्र[९] मुह्यन्ति नागरीभङ्गिमुत्तमाम् ।
उत्तमा रमणी श्रेष्ठा[१०] सर्वालंकारभूषिता[११] ।।३९४ ।।

नानाभङ्गीसमाहारे[१२] अलसा सा विधीयते ।
गवाक्षे शिखरे वापि मुखशालाङ्गमण्डने[१३] ।। ३९५ ।।

नारीबन्ध इति ख्यातः भद्रे च शिखरे तथा ।
शृणु अत्र यथा भेदान् विविधाः भावधारिणीः[१४] ।। ३९६ ।।

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[१] देशरुच्यनुसारतः, P.T.
[२] गवाक्षे तु कदाचित् स्यात्, P.T.
[३] गवाक्षान्ते तथा छेदान्, P.T.
[४] ०वृतिर्यथा, P.T.
[५] गवाक्षबन्धः स ख्यातः तत्पार्श्वे स्तंभ एव च । MS.2.
[६] पूर्वोक्तप्रकारे, MS. 1.
[७] कन्याबन्धः, MS.2.
[८] विना च ललनां लोके कीर्त्तिर्जायेत निष्फला । P.T.
[९] दर्शनात् मात्र, MS. 1.
[१०] कुर्यात्, P.T.
[११] ०भूषणा , MS. 1.
[१२] समाध्याये, MS. 1.
[१३] भेदये, MS. 1.
[१४] भेदास्तु विविधा भावसाधारिणी तथा, P.T.; अलसा भङ्गीलक्षणम्, MS.2.

In the alternative, in that place on the panel the Śilpin should place a king with his army, according to the regional tradition. 389

In the *gavākṣa* sometimes only fret-work is made (perforated windows), in the shape of cows' eyes, or with pillars. 390

As said before, these pillars should be decorated with Nāgas and other figures.

Alasā Kanyā (graceful maidens) (Plates XXII- XXIX)

Listen, I am going to describe the canon for the Alasā (*kanyās*). 391

By the people it is called *Nārībandha* (row of female figures) arising from art. As a house without a wife, as playful enjoyment without a woman, 392

so without (the figure of) women art will be deficient and bear no fruit. Gandharvas, Yakṣas, Rākṣasas, Pannagas (Nāgas) and Kinnaras, 393

become enchanted on seeing the graceful postures of women. Woman is most beautiful, when adorned with all ornaments. 394

Displaying various postures, she is known as Alasā, and is decorating the *gavākṣa*, the *śikhara*, the walls and other parts of the *mukhaśālā*. 395

This is called the *Nārī-bandha* on the *bhadra (mukhaśālā*) and the *śikhara*. Hear the different types (of Alasās) assuming manyfold moods. 396

भावानुसारतो नाम्ना कन्या नाम[१] स उच्यते ।
अलसा तोरणा मुग्धा मानिनी डालमालिका ।। ३९७ ।।

पद्मगन्धा दर्पणा च विन्यासा ध्यानकर्षिता ।
केतकीभरणा दिव्या मातृमूर्त्तिः तथैव च ।। ३९८ ।।

चामरा गुण्ठना मुख्या नर्त्तकी शुकसारिका ।
नूपुरपादिका रम्या मर्दला चातिशोभना ।। ३९९ ।।

एताः षोडश मुख्याश्च अलसाभेदः जायते[२] ।
स्थानभेदे तथा रम्ये मूर्तिः स्थानानुसारिणी ।। ४०० ।।

करणीया तदाकारे रमणीये सुयत्नतः ।
सर्वक्षेत्रगते मूलक्षेत्रं लम्बाकृतिः ध्रुवम् ।। ४०१ ।।

[अलसायन्त्रम्]

विषमक्षेत्रं विना न जायते अलसागतिः ।[3]
लम्बाकारगते क्षेत्रे मध्यरेखा विधानतः ।। ४०२ ।।

प्रस्थभावे मध्यबाहुः तत्स्थाने बाहू योजयेत्[४] ।
वामप्रस्थः बिन्दुयुक्तः बाहुभ्यां विषमांशके[५] ।। ४०३ ।।

योजयेदध ऊर्ध्वे च विषमत्रिकोणं यथा[६] ।
पुनः दक्षिणपार्श्वे च ऊर्ध्वकोणान्वये तथा[७] ।। ४०४ ।।

रेखा तदाकृतिः निम्ने[८] मध्यरेखासमाश्रिता[९] ।
आश्रितस्थलमारभ्य पुनः निम्नकोणावधि ।।[१०] ४०५ ।।

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[१] कन्याबन्ध, P.T.; शास्त्रसंमतम्, MS.2.
[२] स्युरलसाबंधभेदतः, P.T.; एतानि षोडशानि च अलसा मुख्या जायते । MS. 1.
[3] विना तु विषमक्षेत्रं हीनाङ्गा अलसा सदा । P.T.
[४] वेदसंख्यकाः, P.T.
[५] विपरीतगा, MS.2.
[६] प्रस्थार्द्धं योजयेत्तथा, MS.2.
[७] तु अध ऊर्ध्वं च कोणके, P.T.
[८] पार्श्वे, P.T.
[९] मध्यप्रस्थ, P.T.
[१०] पार्श्वस्थलं समारभ्य द्वयकोणावधिस्तथा । P.T.,
सव्यार्द्धनिम्नदेशे च मध्यप्रस्थस्थलावधिः । MS.2.

According to her moods she is given names: Alasā, Toraṇā, Mugdhā, Māninī, Ḍālamālikā, 397

Padmagandhā, Darpaṇā, Vinyāsā-Dhyānakarṣitā, Ketakī-bharaṇā, and the divine Mātṛmūrti. 398

Cāmarā, the excellent Guṇṭhanā, the leading Narttakī, Śuka-sārikā, the lovely Nūpurupādikā, and Mardalā, the most beautiful one. 399

These are the sixteen most important types of Alasā. According to the various places one or the other will be more suitable. 400

(These figures) have to be made beautiful with great care. Of all the fields the elongated (rectangle) is fixed for them as fundamental. 401

Alasā Yantra (Plate XXIIa and Fig. 11)

Without a rectangular ground-panel the movement of the Alasā will not come out properly. In an upright rectangle a middle vertical line (should be drawn) according to rules. 402

Horizontally, a central line should be drawn, and there one should join two obliques starting from the left point (going in opposite directions). 403

Above and below they are joined as an isosceles triangle. Again on the right side and connecting it with an upper corner, 404

in the same way a line below, based on the central horizontal, beginning from the horizontal (middle-line) reaches to the lower corner. 405

विषमं त्रिभुजक्षेत्रं दक्षिणपार्श्वमण्डनम्[१] ।
एतान्यलसायन्त्राणि सर्वकन्यास्वरूपिणी[२] ।। ४०६ ।।

[अलसा]

त्रिच्छेदे चतुरक्षेत्रं जायते प्रस्थभाजिते ।
तृतीयबिन्दुसन्निधौ मस्तकं कल्पयेत्तथा ।। ४०७ ।।[3]

ऊर्ध्वमध्ये यथा बाहू शिरोर्ध्वे न्यासितौ करौ[४] ।
मध्यबिन्दुं समारुह्य नाभिः वामे कटिस्तथा ।। ४०८ ।।

मध्यबिन्दुं समारभ्य दक्षिणाङ्घ्रिश्च शोभनः[५] ।
वामाङ्घ्रिः बाहुयुक्तेन लम्बाकारे मनोहरे ।। ४०९ ।।

छन्दिता स्पन्दिता वाऽपि[६] द्विविधा अलसागतिः[७] ।

[तोरणा]

तोरणा च अस्मिन् यन्त्रे किन्तु दक्षिणवर्तिनी[८] ।। ४१० ।।

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[१] ०देशतः, P.T.

[२] सर्वकन्यार्थमुत्तमम्, P.T.

[३] मध्यरेखा वामभागे मस्तकं कल्पयेत्तथा ।
वेदभागे वक्षदेशः प्रस्थभागे सुयत्नतः ।। P.T.

[४] मस्तकोर्ध्वे करः स्थितः, P.T.

[५] वक्रतः, P.T.

[६] ख्याता, P.T.

[७] मता, P.T.

[८] तोरणा चैव यन्त्रे च केवलं दक्षिणे करे । P.T.

This elongated triangular field is on the right side. This is the *Alasā-yantra,* which is suitable for all the forms of *kanyās* (maidens). 406

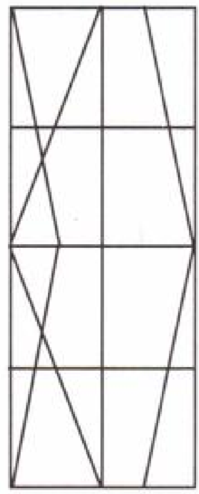


Fig. 11: Alasā Yantra
I. 402-406

Alasā (the graceful maiden) (Plate XXIIb)

Making four horizontal divisions with three lines the head (of the figure) should be near the third line. 407

As the arms are placed in the centre of the upper division, the hands should be placed above the head. The navel is on the central *bindu,* and the hip is on the left side. 408

Beginning from the central *bindu*, the right leg should be beautifully made, the left leg, in an elongated beautiful shape is along the oblique. 409

Chanditā or Spanditā,[1] these are the two movements of the Alasā.

Toraṇā (forming an arch) (Plate XXIIc)

The Toraṇā is made on the same *yantra*, only she is turned to the right side.[2] 410

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[1] *Chanditā* = palms turned upwards, *Spanditā*=palms turned downwards.

[2] *Kara* does not mean hand here, but is used in the Oriya sense of 'side'.

बाहुः बाहुं समालम्ब्य पुनः त्रिभुजमाश्रितः ।
तोरणा स्पन्दिता मुद्राधारिणी मनोहारिणी[१] ।। ४११ ।।

[मुग्धा]

हस्ते नागमहामुद्रा[२] मुखं सम्मुखक्षेत्रगम् ।
नागमुद्रासमा दक्षे वामबाहुसमन्विते ।। ४१२ ।।

त्रिभुजबाहुमालम्ब्य कटिदेशे व्यवस्थिते ।
पादद्वयं यथा पूर्वे तिर्यञ्च स्पन्दितमपि ।।[३] ४१३ ।।

एषा मुग्धावती नारी नानालङ्कारमण्डिता[४] ।

[मानिनी]

अन्ते भागे शिरोदेशेः वामभागेन वक्रतः ।। ४१४ (क) ।।

किञ्चित् दक्षिणतः वक्षः अधरे वामपल्लवः।
दक्षिणभुजः दक्षिणे बाहुदेशावलम्बने ।। ४१४ (ख) ।।

पुनः शीर्षे छेदरेखा कल्पिते भुजदण्डके[५] ।
शिरोर्ध्वे दक्षिणा पल्लिः[६] मानमुद्रा सा उच्यते[७] ।। ४१५ ।।

दण्डाकारे वामपादः दक्षिणः कुञ्चितस्तथा[८] ।
पाददण्डः सम्मुखे च भित्तिदेशावलम्बितः ।।४१६ ।।

आलम्बं काञ्चला दिव्यं सुरम्यं केशबन्धनम् ।
अर्धोन्मीलितनेत्राभ्यामधरे लास्यभावना ।। ४१७ ।।

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[१] सुमनोहरा, P.T.
[२] नागशिरा मुद्रा, P.T.
[३] पादद्वयं तथा सव्ये स्पन्दिता तिर्यगाकृतिः । P.T.
[४] ०भूषिता, P.T.
[५] दक्षिणे भुजे, P.T.
[६] वामे अधर एव च, MS. 2.
[७] तु कथ्यते, P.T.
[८] ०ताकृतिः, P.T.

One arm is joined with the other arm, and touches the triangle. The Toraṇā holds one hand in *spanditā mudrā* and is very attractive. 411

Mugdhā (innocent, simple girl) (Plate XXIId)

One hand with the great Nāga (snake hood) *mudrā* goes in front of the face. The Nāga-*mudrā* is on the right, the left arm is along 412

the side of the triangle, it is placed on the hip. The two legs are flexed as before, as if in movement. 413

This is the innocent maiden, adorned with various ornaments.

Māninī (resentful or offended girl) (Plate XXIIe)

The head is in the uppermost division, turned towards the left side. 414(a)

The breast is somewhat visible at the right side, and the left palm is touching the lower lip. The right arm should be made along the upper oblique line. 414(b)

Again the forearm is along the oblique line on top and the right palm is over the head. This is called the gesture of pride (indignation). 415

The left leg is straight, the right leg is bent, the upper leg is thrust forward and (the foot) touches the wall. 416

She should wear (draperies), a beautiful breastband and attractively tied hair. Both eyes are half opened and on the lower lip there is the expression of love (*lāsya-bhāva*). 417

एषा हि मानिनी कन्या शिल्पशास्त्रानुसारतः ।

[डालमालिका]

त्रिच्छेदनिम्ने शिरश्च पार्श्वदृश्यं मनोरमम् ।। ४१८ ।।

तदूर्ध्वे दक्षिणे दण्डः डालानुसारतः तथा ।
दक्षिणत्रिभुजबाहुमाश्रितः दक्षिणभुजः ।।[१] ४१९ ।।

कट्यूर्ध्वः पार्श्वबद्धश्च नाभिः मध्यस्थलान्वितः ।[२]
वामबाहुः किञ्चिन्निम्ने पुनः दण्डरेखाकृतिः ।।[३] ४२० ।।

डालाग्रस्पर्शिता मुद्रा वामदेशे सुशोभना ।
दक्षिणपादः[४] तत्प्रस्थे वामबाह्ववलम्बिनी ।। ४२१ ।।

वामत्रिभुजरेखायां जायते दण्डदक्षिणः ।
वामपादस्तथा दक्षे दण्डाकारे मनोहरे ।। ४२२ ।।

दक्षिणत्रिभुजे बाहुलम्बिनी डालमालिका।

[पद्मगन्धा]

वामावर्ता सदा रम्या वामपार्श्वेऽधिकं तथा ।। ४२३ ।।

शिरो वपुस्तथा पादौ मुखतो भङ्गिरुत्तमा ।
शिरः स्थाने तथा शीर्षं हृदयं तृतीयावधि ।। ४२४ ।।

वामबाहुस्तथा पार्श्वे दण्डबाहुः समन्वये ।
अम्लानपङ्कजं चातिशोभनं वामपल्लवे ।। ४२५ ।।

दक्षिणकरः निम्ने च लम्बाकारे कटिन्वयी ।[५]
किञ्चित् तिर्यक् दक्षपादो निम्नांशे गह्वरं प्रति[६] ।। ४२६ ।।

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[१] दक्षिणत्रिभुजो बाहुः दक्षिणं भुजमाश्रितः । P.T.

[२] कट्यूर्ध्वे पार्श्वमध्ये च नाभिमध्यस्थलान्वितम् । P.T.

[३] किञ्चिन्निम्ने वामबाहुः दण्डरेखाकृतौ तथा । P.T.

[४] शव्यपादस्तु, P.T.

[५] सव्यहस्तस्तथा निम्ने लम्बाकारे कटिस्थले। P.T.

[६] भित्तिमाश्रिते, MS. 2.

This is the Māninī maiden, according to the Śilpa Śāstras.

Ḍālamālikā (holding a branch like a garland) (Plate XXIIIa, XXVa and XXIXa)

The head is in the lower part of the triangle seen in beautiful profile. 418

Above it the right forearm goes along with the branch. The right arm lies on the right side triangle. 419

The upper portion of the hip lies on the side and the navel in the centre. The left arm is slightly lower and the forearm is in the form of a straight line. 420

On the left side she makes the beautiful gesture of touching the end of the branch. The right leg goes across the width (*prastha*) and along the left line. 421

The right shank goes along the left triangle. The left leg is on the right side standing straight. 422

The Ḍālamālikā rests on the right triangle.

Padmagandhā (smelling the lotus) (Plate XXIIIb)

Turned to the left she is always beautiful. She stands more to the left side. 423

The head, the trunk and the legs are elegantly poised. The head is in the upper part and the chest in the third division. 424

The left arm is on the side lying along the forearm (bent upwards), she holds a fresh beautiful lotus in her left palm 425

The right arm is going down straight and rests on the hip. The right leg is slightly slanting and the lower part is receding backwards. 426

दण्डाकारस्तथा वामत्रिभुजबाहुलम्बनः ।
दक्षिणस्कन्धदेशे च केशगुच्छं सुशोभनम् ।। ४२७ ।।

पद्मगन्धभोगिनी[१] सा पद्मगन्धा इति स्मृता ।

[दर्पणा]

वाम[२] त्रिभुजरेखोर्ध्वे मस्तकं परिशोभितम्[३] ।
पल्लिः शिरः केशदेशे न्यसितं सम्मुखं प्रति ।। ४२८ ।।

दक्षिणावनता दृष्टिः मध्यरेखायाः दक्षिणे ।
बाहुनिम्नगतो दिव्यो मध्यखण्डत्रिकोणकः ।। ४२९ ।।

दर्पणधारणात् रम्या जनस्यानन्दकारिणी ।
वक्षोजद्वयं वामे च मध्यरेखासमाश्रितम् ।। ४३० ।।

दक्षिणपादमारभ्य वामनिम्नकोणावधिम् ।
पुनः वामे तथा जानु समाने त्रिभुजान्वये ।। ४३१ ।।

मध्यरेखातले रम्ये किञ्चिद् वक्रे च दक्षिणे ।
कटिवस्त्रपरिधानं रमणीया तदाकृतिः ।। ४३२ ।।

एषा दर्पणा नाम्ना च कन्या रम्या सुशोभना ।[४]
नानाभेदे तथा न्यसेत्[५] दर्पणं मुखसम्मुखे ।। ४३३ ।।

[विन्यासा]

वामाङ्गी दक्षिणे भङ्गी पार्श्वमुखसुशोभना ।
मस्तकप्रान्तबाहुभ्यां स्कन्धदेशातिशोभनः[६] ।। ४३४ ।।

वामबाहुस्तथा वामत्रिभुजे बाहुसन्निधौ ।
मध्यरेखोर्ध्वे छन्दश्च[७] भुजदण्डश्च सम्मुखे ।। ४३५ ।।

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[१] ०प्रिया, P.T.

[२] कर, MS. 2.

[३] मस्तकोपरि शोभितम्, P.T.

[४] एता दर्पणभेदाश्च कन्या रम्याः सुशोभनाः । P.T.

[५] स्थाप्यं, P.T.

[६] स्कन्धसन्निधौ, P.T.

[७] मध्यरेखान्यये प्रस्थे, P.T.

The left leg is straight like a rod along the side of the triangle. The beautiful bunch of hair is resting on the right shoulder. 427

She enjoys the fragrance of the lotus and therefore is known as Padmagandhā.

Darpaṇā (holding a mirror) (Plates XXIIIc, XXVIIa and XXIXb)

The beautiful head is placed above the left triangle, and the palm is placed on the hair towards the front. 428

Her looks are turned down towards the right side of the middle line. The lovely (right) arm goes downwards and rests on the middle part of the (right) triangle. 429

Holding a mirror she is beautiful and gives pleasure to the people. The two breasts are on the left side along the middle-line. 430

The right leg goes down to the left corner, the left thigh goes down evenly along the triangle. 431

Then it slightly bends to the right side down to the base of the middle line. She should be made wearing a beautiful drapery around the hip. 432

This is the lovely maiden by the name of Darpaṇā. The mirror can be placed in front of her face in various ways. 433

Vinyāsā (well-groomed) (Plate XXIIId)

This woman of beautiful limbs is turned to the right and her lovely face is seen in profile. The head is on the upper lines and she has beautiful shoulders. 434

The left arm is along the left side of the triangle. The forearm is crossing in front along the horizontal middle-line. 435

अपरबाहुस्तद्रूपे पल्लिन्यासः स उत्तमः[१] ।
मध्यबिन्दुं समारभ्य वामपादश्च दण्डवत् ।। ४३६ ।।

तद्बिन्दुः पार्श्वदेशेन दक्षिणत्रिभुजावधि ।
दक्षिणजानु तन्निम्ने दण्डप्रान्तावधिस्तथा ।।[२] ४३७ ।।

जपन्यासससमा मुद्रा विन्यासा ध्यानरूपिणी[3] ।
दिव्यवसनसंयुक्ता कटिदेशे सुशोभना ।। ४३८ ।।

[केतकीभरणा]

वामदेशे शिरश्चैव वक्षः कटिस्तथा करः[४] ।
वक्षो मध्यस्थलव्यापी मध्यरेखान्तरे तथा ।। ४३९ ।।

दक्षिणत्रिभुजरेखालम्बनः बाहुदक्षिणः[५] ।
छेदबिन्दुं समारभ्य दण्डः मध्यरेखान्वितः[६] ।। ४४० ।।

पल्लिः तद्वामपार्श्वे च मस्तकोपरि शोभिता ।
करे च केतकीपत्रं केतकीभरणा शुभा ।। ४४१ ।।

वामपार्श्वे कुटिलांशे[७] कटिभारस्वरूपिणी ।
तदूर्ध्वे ऊर्ध्वदेशे च करे[८] पुष्पं सुशोभनम् ।। ४४२ ।।

कटिस्तथोदरं पूर्णं वामदेशे मनोहरे ।
त्रिभुजबाहुनिम्नांशे वामपादः सुलक्षणः ।। ४४३ ।।

दक्षिणनिम्नकोणान्ते पादरेखा हि जायते ।
दक्षिणजानु तन्निम्ने त्रिभुजकोणसम्मुखे ।। ४४४ ।।

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[१] कर कच्छपिकाकृतिः, MS. 2.

[२] पादाग्रपार्श्वदेशे च दक्षिणे त्रिभुजावधि ।। MS. 2.

[3] ०कर्षिणी, P.T.

[४] करादयः, P.T.

[५] दक्षिणे भुजे, P.T.

[६] दण्डमध्यगुणान्वितम्, P.T.

[७] कुञ्चिता च, P.T.

[८] करदेशे च स्थाप्यं, P.T.

The other arm has the same form and disposition of the palm is beautiful.[1] The left leg, starting from the centre point is straight like a rod. 436

From the side of that point, the right thigh goes down along the right triangle and the shin goes down to the end.[2] 437

With hands in the gesture of doing *japa-nyāsa* (repeating the names of God), Vinyāsā is lost in meditation. With lovely garments on her hips she is most beautiful. 438

Ketakībharaṇā (wearing ketakī blossom) (*pandanus odoratissimus*)

(Plate XXIIIe)

On the left side are head, chest, hip and arm. The breasts are located in the centre upon the middle-line. 439

The right arm is raised along the right triangle-line. The upper arm starts from the uppermost side-*bindu* and goes down to the middle-line. 440

The palm placed on the left side above her head is beautiful. The hand holds *ketakī* petals, this is the auspicious Ketakībharaṇā. 441

She is a woman with heavy hips, bulging out to the left. In the upper part above she holds a beautiful flower in her hand. 442

The graceful hip and the belly are wholly on the left side. The left leg with auspicious features goes to the lower part of the triangle, 443

down to the lowest right corner where the foot is on the ground-line. Below, the right knee comes forward to the corner of the triangle. 444

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[1] *karakacchapikā-mudrā*=small tortoise *mudrā*. (MS 2).

[2] The toes reach to the right triangle-line on the side. (MS 2).

तन्निम्ने शोभते दण्डो दक्षिणपादः छन्दवत्[१] ।

[मातृमूर्तिः]

शृणु अनन्तरं दिव्यं मातृमूर्तेश्च निर्णयम् ।। ४४५ ।।

यथास्थाने स्थितं शीर्षं मध्यरेखासमन्वितम्[२] ।
समस्तशरीरं[3] दिव्यं शृणु देहाङ्गनिर्णयम् ।। ४४६ ।।

वामबाहुश्च वक्षसि[४] वामत्रिभुजसन्निधौ
आरभ्य मध्यरेखान्ते तदन्ते च भुजदण्डौ[५] ।। ४४७ ।।

तन्मध्ये बालकमूर्तिः वामत्रिकोणसन्निधौ।
मुखमारभ्य पादान्तः मध्यरेखासमाश्रितः[६] ।। ४४८ ।।

दक्षिणस्कन्धमारभ्य[७] जानुदेशान्तरस्थिते ।
दक्षिणकरविन्यासः साधारणपदद्वयम् ।। ४४९ ।।

एषा मातृसमा मूर्त्तिः बालकादिविशोभिता ।[८]

[चामरा]

शृणु अत्रान्यभेदांश्च चामरा देवसेविका ।। ४५० ।।

मातृमूर्त्तिसमाकारे यद्भावे चाङ्घ्रियुग्मयोः ।
तत्स्थाने तदाकारेण केवलमूर्ध्वमन्यथा ।।[९] ४५१ ।।

मुखं दक्षिणवक्रं च वामबाहुः[१०] त्रिकोणके ।
भुजदण्डः समाकारे हृदयस्थलशोभनः ।।[११] ४५२ ।।

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[१] दक्षिणछन्दापादवत्, P.T.
[२] मध्यरेखादि किलितः, MS. 1.
[3] शरीरमखिलं, P.T.
[४] तथा वामे, P.T.
[५] भुजदण्डयोः, P.T.
[६] पिचिण्डतनुमुत्तमम् , MS. 2.
[७] आलम्ब्य, P.T.
[८] किञ्चित् सव्यानुगः पादः वामश्च दक्षिणस्तथा ।
सौम्याकारं तथा कुर्यात् साधारणपदद्वयम् ।। MS. 2.
[९] तथा स्थाने तदाकारे ऊर्ध्वे (शीर्षदेशे, MS. 2.) केवलमन्यथा ।। P.T.
[१०] दक्षबाहु, P.T.
[११] भुजदण्डसमाकारे हृदयञ्च विशोभयेत् । P.T.

Below that, the right shank in crossing (behind the left leg) is charming.[1]

Mātṛmūrti (image of a mother) (Plates XXIIIf, XXVIa and XXVIIIb)

Hereafter listen to the description of the beautiful mother image. 445

The head is placed upon the middle-line, and so is the whole beautiful body. Hear the description of the limbs. 446

The left arm is along the breast, near the left triangle. Starting from the middle line the forearms lie on the (horizontal) middle-line. 447

In (her arms) is the figure of a child near the left triangle. From face to foot it is on the middle line. 448

Hanging from the right shoulder, the right hand is placed on the thigh. Both feet are placed in a natural way.[2] 449

This image is in the beautiful likeness of a mother with a child.

Cāmarā (holding a flywhisk) (Plate XXIVa and XXVIb)

Now hear about another type, the Cāmarā, who is an attendant on the deities. 450

Her feet are like those of the Mātṛmūrti, in the same position. Only the upper part is different. 451

The face is turned towards the right side, and the left arm is within the triangle. The forearm is similar and is placed near her heart. 452

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[1] *Chanda pādavat* = Kṛṣṇa's pose when playing flute.

[2] The right and left legs are slightly turned to the right. They have to be smooth and both feet are placed in an ordinary way.

दक्षिणबाहुः[१] निम्नांशे वामः त्रिभुजाभ्यन्तरे[२] ।
भुजदण्डः सम्मुखे च वस्त्रालङ्कारधारिणी ।। ४५३ ।।

चामरं वामहस्ते च[३] वामस्कन्धोपरिस्थितम् ।
चामराविग्रहः सौम्यः देवतानन्दवर्धिनी ।। ४५४ ।।

[गुण्ठना]

गुण्ठना अवगुण्ठिता[४] रमणी[५] पृष्ठदर्शिका ।
त्रिभाग[६] प्रस्थभागेन मस्तकञ्च संयोजयेत्[७] ।। ४५५ ।।

कटिः मध्यरेखान्विता मध्यबिन्दुसमाश्रिता ।
वामभुजः सम्मुखे च अधरान्वयमाश्रितः[८] ।। ४५६ ।।

दक्षिणभुजः तत्पार्श्वे त्रिकोण[९] बाहुसन्निधौ ।
ऊर्ध्वदेशे शिरश्चैव गुण्ठना अवगुण्ठना ।। ४५७ ।।

पूर्णपृष्ठाकृतिर्बाला वीरासनमधिष्ठिता ।
वामाङ्घ्रिनिम्नगबाहुः लम्बाकारः मनोहरः ।। ४५८ ।।[१०]

त्रिभुजस्पर्शिनी दक्षे बाहुः जानुसमाश्रितः[११] ।
पाददण्डः दक्षिणे च मूले रेखाग्रस्पर्शितः ।। ४५९ ।।

कदा वा वस्त्रं वा पुष्पं कदा व्यजनधारिणी[१२]।
एषा नारी महाविद्या[१३] गुण्ठनारमणी प्रिया ।। ४६० ।।

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[१] वामबाहुस्तु, P.T.

[२] वामे च त्रिभुजान्तरे, P.T.

[३] वामयुक्तेन, MS. 1.

[४] गुण्ठनवती, P.T.

[५] अवगुण्ठ, MS. 2.

[६] त्रिभङ्ग, P.T.

[७] समभावतः, P.T.

[८] अधरं तलमाश्रिता, P.T.

[९] त्रिकोणोर्ध्वे, MS. 2.

[१०] वामे निम्निे बाहुलता लताकारे मनोहरे । P.T.
वामपादः तथा निम्ने लतागुणसमन्विते । MS. 2.

[११] वामजानुसमाश्रिता, P.T.

[१२] कदाचिद्धारयेद् वस्त्रं पुष्पं वा व्यजनं तथा । P.T.

[१३] ०दिव्या, P.T.

The right arm is in the lower part, and the left arm is inside the (left) triangle. The forearm comes in front, holding the garment by which she is adorned. 453

In her left hand is a fly-whisk, resting on her left shoulder. This is the serene figure of Cāmarā, who increases the joy of the gods. 454

Guṇṭhanā (hiding herself) (Plates XXIVb and XXVb)

Guṇṭhanā is a woman concealing herself with a veil, always showing her back, reaching upto the third horizontal line, joined to the head. 455

The hips are placed on the vertical middle-line and rest on the *madhya-bindu*. The left arm is in front of the body, touching the lower lip. 456

The right arm is on that side near the upper line of the triangle. The head in the upper part is covered; that (girl) is Guṇṭhanā. 457

This young girl, showing her full back, is standing firmly in a viṛile attitude (*vīrāsana*). The left leg is stretched straight down in a graceful manner. 458

The left thigh touches the right triangle, the shin is on the right side and touches the end of the ground line. 459

She sometimes holds a drapery or flowers, or sometimes a fan. This woman is a *mahāvidyā*, she is the adorable Guṇṭhanā. 460

[नर्त्तकी]

कन्या सा नर्त्तकी दिव्या दक्षिणदृष्टिः वक्रतः ।
यथास्थाने तथा शिरो[१] बाहुभ्यां गगनं प्रति ।। ४६१ ।।

ऊर्ध्वे छन्दः पल्लियुक्तः मध्यरेखावलम्बने।
मध्यबिन्दुस्थले नाभिः उत्कर्षा नृत्यमोहिता ।। ४६२ ।।

दक्षिणबाहुः बिन्दुश्च तत्स्थाने शोभना कटिः ।
वामनिम्नकोणभागे दक्षिणपाद उत्तमः ।। ४६३ ।।

वामाङ्घ्रिः छन्दयुक्तेन पृष्ठे मध्यरेखाकृतौ[२] ।
निम्नदेशे कृतन्यासा नर्त्तकी नटरूपिणी ।। ४६४ ।।

[शुकसारिका]

वामभागस्थितः मुण्डः[३] त्रिकोणलम्बितः करः ।
वामभुजस्य दण्डश्च[४] कुचदेशे सुशोभने ।। ४६५ ।।

दक्षिणं किञ्चिदूर्ध्वे च दक्षिणत्रिभुजावधि ।
करे च शुकसारिका पक्षादिशोभिता यथा ।।[५] ४६६ ।।

मध्यबिन्दौ तथा नाभिस्तिर्यक् च चरणद्वयम् ।
वामदण्डः सुरम्यश्च भित्तिदेशे मनोरमे ।। ४६७ ।।

दक्षिणपादस्तत्पार्श्वे लम्बाकारेण दक्षिणे।
एषा कन्या सुविख्याता विदिता शुकसारिका ।। ४६८ ।।

[नूपुरपादिका]

दक्षिणाङ्गी सदा रम्या मध्यरेखान्तरस्थिता ।
वामत्रिभुजरेखायां वामकरः विलम्बितः[६] ।। ४६९ ।।

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[१] शीर्षं, P.T.

[२] मध्यगुणान्विते, P.T.

[३] वामभागे शिरश्चैव, P.T.

[४] तत्सम्मुखे वामभुजा, P.T.

[५] पक्षिणो विविधाः कार्याः करे च शुकसारिकाः । P.T.

[६] करे वामे विलम्बिता, P.T.

Nartakī (dancer) (Plate XXIVc and XXVIIc)

The celestial Nartakī is turning her body and looks towards the right side. The head is above in the usual place, and the arms are raised towards the sky. 461

Above, the hands are joined with interlocked fingers along the middle vertical. The navel is on the *madhya-bindu*, she is attractive, being lost in her dance. 462

The beautiful hip is placed on the *bindu* of the right line (apex of the triangle). The right leg goes down to the left lower corner. 463

The left leg crossing behind along the middle line is placed on the ground. This Nartakī is the embodiment of dance. 464

Śukasārikā (playing with a parrot or a maina) (Plate XXIVd)

The head stands on the left side. The (left) arm is along the triangle and the left forearm is in front on the shapely breast. 465

The right (forearm) is a little raised upto the right triangle. She is adorned by a parrot or a maina, or other beautiful birds, perching on her hand. 466

The navel is on the *madhya-bindu*. Both legs are in a slant, the beautiful left shank is turned towards the wall. 467

By its side the right leg goes lengthwise towards the right. This maiden is known under the name of Śukasārikā. 468

Nūpurapādikā (with ankle-bells) (Plates XXIVe, XXVIc and XXVIIIa)

The beautiful body, standing along the vertical middle line is turned towards the right. The left arm hangs down on the line of the left triangle. 469

पूर्ववद् दक्षिणकरे कलिकावरधारिणी ।
अधोदेशे द्वयोर्मध्ये दक्षिणः कुञ्चितस्तथा ।। ४७० ।।

दक्षजानु तथा निम्ने प्रथमप्रस्थस्पर्शिनी ।
पाददण्डं तथा न्यसेत्[१] तिर्यङ् च वामपार्श्वके ।। ४७१ ।।

वामकरं यथा न्यसेत्[२] तथा नूपुरमालिका[३] ।
वामाङ्घ्रिलम्बितो निम्ने मध्यरेखान्तवर्त्तिनी[४] ।। ४७२ ।।

[मर्दला]

किञ्चित् तिर्यक् शिरोदेशः वामरेखान्तरे तथा ।
मध्यरेखान्तरे वक्षः वामबाहुर्विचक्षणैः ।। ४७३ ।।

स्कन्धदेशे वामस्कन्धः[५] त्रिभुजबाहुस्पर्शितः ।
तदा रम्यस्तथा हस्तः[६] मध्यबाहुसमानतः ।
मध्यबाहुः सुरेखायां मर्दलं दिव्यशोभितम् ।।[७] ४७४ ।।

दक्षिणबाहुस्तत्पृष्ठे दक्षिणत्रिभुजावधि ।
वामपादान्तभागश्च पादभूमिं समाश्रितः ।। ४७५ ।।

दक्षिणपादस्तत्स्थाने मध्यरेखान्तवर्त्तिनि ।
एषा मर्दला परमा[८] उन्मत्ता वादने रम्या[९] ।। ४७६ ।।

उभयकरयुक्तेन ताल[१०] आनन्ददायकः ।
एतानि षोडशकन्या शिल्पगृहनिवासिनी ।।[११] ४७७ ।।

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[१] कुर्यात् , P.T.
[२] कुर्यात् , P.T.
[३] कराग्रं नूपुरान्विते, MS. 2.
[४] ०वलम्बने, P.T.
[५] च वामांशे, P.T.
[६] रम्यो भुजश्चैव, P.T.
[७] मध्यबाहुं तदा प्रस्थे दिव्यं खोदेच्च मर्दलम्, MS. 2.
[८] श्रेष्ठा, P.T.
[९] तथा, P.T.
[१०] करोभयेन संयुक्तस्ताल, P.T.
[११] एताः षोडश कन्याः स्युः शिल्पागारविमण्डिताः, P.T.

In the right hand, as described before (in the previous image), she holds a beautiful flowerbud. In the lower part, of the two legs the right one is bent. 470

The right knee below touches the first horizontal. The position of the shank is obliquely set towards the left side. 471

The left hand is placed where there is a string of ankle-bells. The left leg is slanting down to the end of the middle-line. 472

Mardalā (drummer) (Plates XXIVf and XXVIIb)

The head is slightly bent, touching the left line (of the left triangle). The chest and the left arm are on the middle line. 473

The shoulder part on the left side touches the line of the triangle. Then the beautiful hand is on the horizontal middle line. In the breadth of the middle line a beautiful *mardala* (drum) should be carved. 474

The right arm behind that (*mardala*) is up to the limit of the right triangle line, the sole of the left foot rests on the ground. 475

The right foot is at the same place along the middle line. This is the divinely beautiful Mardalā, intoxicated with her play. 476

With both the hands (beating the drum on both sides) she gives joy by her rhythms.

These are the sixteen maidens that dwell in a temple decorated with sculptures. 477

भद्रे रेखे तथा पागे सर्वत्र जनमोहिन्यः ।
नानालङ्कारयुक्तेन कारयेत् रमणीगणान् ।। ४७८ ।।

केयूरहारान् दिव्यांश्च कुण्डलकटकानि च।
सर्वभूषणभूषाढ्यां सर्वलक्षणसंयुताम् ।। ४७९ ।।

नारीबन्धः सदा रम्यः शिखरे च विशेषतः ।
एतन्नियमेनरम्यं[१] गवाक्षादि मनोरमम् ।।[२] ४८० ।।

करणीया तथा भित्तिः सर्वलक्षणसंयुता ।
सर्वाणि[३] अन्यकर्माणि समभावेन कारयेत् ।। ४८१ ।।

[लहराभागः]

अन्ते समन्वये स्थाने भित्तिदेशान्तरे तथा ।
शृणु अत्र प्रवक्ष्यामि भेदच्छेदादिनिर्णयम् ।। ४८२ ।।

गर्भस्थापनकर्माणि विचित्रलहराकृतिः।
मुखशाला भित्तेश्च यद् वेधश्च द्विगुणाकृतिः[४] ।। ४८३ ।।

त्रिभागकरणं[५] तत्र आद्यभागैकपट्टिकम् ।
त्रिभागः कृतः यद्भागः तद्भागं द्विखण्डं कुर्यात् ।।[६] ४८४ ।।

द्विभागो बाडवेधे च अन्तर्देशेन दर्शयेत्[७] ।
लहरीपट्टिः सा ख्याता प्रथमं लहरी तथा[८] ।। ४८५ ।।

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[१] एतेन विधिना कार्यं, P.T.
[२] एवं विध्यनुसारेण गवाक्षं मण्डयेत् सुधीः । MS. 2.
[३] सर्वाङ्गे, P.T.
[४] ऊर्ध्वमण्डलम्, MS. 2.
[५] योजयेत्, P.T.
[६] त्रिभागे यः कृतो भागः सः स्याच्चैव द्विखण्डितः । P.T.
द्विभागीकृत यदूर्ध्वे तच्छिलाखण्डिताकृतेः । MS. 2.
[७] वर्धयेत्, MS. 2.
[८] लहरातलम्, MS. 2.

In the Bhadra and Rekha temples and on the *pāga* projections they enrapture people everywhere. This group of delightful women should be decked with various ornaments: 478

beautiful armlets, necklaces, earrings and bracelets. They should be adorned with all ornaments and with all auspicious signs (on the body). 479

The Nārībandha is always attractive, especially on the *śikhara*. Following this canon the *gavākṣa* and other parts become attractive. 480

Having made the walls with all their distinctive features, all other works should be done in a harmonious way. 481

Upper String-course and Roof (Ūrdhva-bandhanā and Laharā-bhāga) (Plates XXX-XXXI)

Finally hear, I shall now describe the following parts on top of the wall, the rules for making the divisions and courses. 482

The work crowning the hall (the roofing) is done in the beautiful form of waves (corbels), having double the depth of the wall of the *mukhaśālā*. 483

Dividing into three the first course (above the wall), the first part is a *paṭṭika*. The (upper) double part is cut into two (receding) sections. 484

These two sections remain in the depth (on the level) of the wall and are not visible (projecting) inside the hall. This is called the *laharī-paṭṭi* (corbel course) or first corbel. 485

पट्टिदेशार्थं संस्थाप्य खण्डैकं सुमनोहरम् ।
आड़ो वा दण्डभागश्च कथिता आद्यवर्त्तिका ।।[१] ४८६ ।।

पट्टिस्थले यथाकारे लतागुल्मादयः पुनः ।
नानाकारेण वल्लिभिः खोदयेत् सुमनावलिम्[२] ।। ४८७ ।।

ऊर्ध्वबाड इति अंश[३] अथवा बाडमण्डना[४] ।
त्रिभागः कथितो मुख्यः पट्टिपत्रगवाक्षकाः ।। ४८८ ।।

लौकिके कथिता फेणी बाडान्तलहरीतलाः ।
तदूर्ध्वे अर्धभागेन तिर्यगाकृतिमेघना ।। ४८९ ।।

पद्मपत्रसमं तत्र[५] कारयेत् शिल्पी उत्तमः[६] ।
कूर्मपृष्ठाकृतिर्भूमिः किञ्चित् न्यूनावधिस्तथा ।। ४९० ।।

अर्धभागश्च[७] वेधश्च पट्टिक्षेत्रानुरूपतः ।
पङ्क्त्या फेण्या च संयुक्तं फलकं पक्षभाजितम् ।। ४९१ ।।

यतः[८] तदनुसारेण गवाक्षभित्तिरुच्यते ।
लम्बाकारेण तत्प्रस्थे यत् क्षेत्रं सकलमपि[९] ।। ४९२ ।।

प्रतिच्छेदानुसारेण द्विभागः करणीयश्च ।[१०]
एकभागस्तथा जालिः लौकिके कथितः स्तूपः[११] ।। ४९३ ।।

गवाक्षक इति नाम[१२] विश्वकर्मानुसारतः ।
नीत्वा तत्भागं सुस्थिरमङ्कितम्[१३] पञ्चधा स्मृतम् ।। ४९४ ।।

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[१] वेधस्य द्विगुणे ऊर्ध्वे भागैकं आद्यबन्धना । MS. 2.
[२] बल्लयश्च कुर्याश्च कुसुमावलिम् । P.T.
[३] ख्यातः, P.T.
[४] वास्तुबन्धना, P.T.
[५] पत्रं, P.T.
[६] कारयेदुत्तमं सुधीः, P.T.
[७] ऊर्ध्वभागश्च, P.T.
[८] तत् , P.T.
[९] चतुर्दिशि मनोहरे, MS. 2.
[१०] प्रस्थच्छेदानुसारेण द्विभागो दैर्घ्यभावतः । P.T.
[११] कथितापि च, P.T.
[१२] गवाक्षिका इति ख्याता, P.T.
[१३] तत् क्षेत्रं सुस्थिरे भाग अङ्कित, P.T.

(The stone) for making this course should always be of one single beautiful piece. In width and in height of one piece, it is called the first tier (*ādya-vartikā*). 486

On the surface of the *paṭṭi* bunches of creepers with all kinds of foliage and flowers have to be carved.[1] 487

This, which is called the upper part of the wall or cornice of the building (*bāḍamaṇḍana*), is divided into three main parts, called *paṭṭi*, *patra* and *gavākṣaka*. 488

Locally they are called *pheṇī*, *bāḍānta* and *laharī-tala*. The half-part above the *paṭṭi* is slanting (downwards) in the form of cloud-ornaments. 489

The best Śilpin should carve this in the form of lotus-leaves. The ground, which is in the form of a tortoise-back, is slightly receding. 490

The half part is in depth in the form of a band, joined to the *paṭṭi* and *pheṇī* and is divided in two parts. 491

Made in this way it is called the *gavākṣa-bhitti*. It should run in length and width, on all sides (of the temple). 492

Along the entire width it should be divided in (two) vertical (alternating) parts, one part being fretwork (*jālī*), called *stūpa* (heap shaped) in local parlance. 493

According to Viśvakarman,[2] its name is *gavākṣaka*. Having firmly fixed that part, it is marked with five divisions, 494

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[1] This type is used in the Vārāhī Temple of Caurasi.

[2] See note on I.558.

कदाचित् सप्तधा मुख्या दैर्घ्ये प्रस्थे तथैव च ।
तदन्ते खोदनकर्म प्रथमापङ्क्तिमुख्यतः ।। ४९५ ।।

यद्यपि गह्वरा आद्ये उपर्य्युपरिखोदनम् ।
द्वितीयपङ्क्तिराद्ये च करणीया पट्टिस्तथा[१] ।। ४९६ ।।

तदनुक्रमपातेन कुर्यात् जालिं मनोरमाम् ।
जालिभागस्य पार्श्वे च [२]भारकेन्द्राधिपगणाः ।। ४९७ ।।[३]

एतेन क्रमभेदेन ऊर्ध्वभित्तेश्चनिर्णयः[४] ।
भित्तिक्रमः इति शेषः[५] वदिष्यामि यथा तथा ।।४९८ ।।

एवं भेदे तथा कर्म क्रमभेदे तथा गुणाः ।
सम्प्रवक्ष्यामि संक्षेपान्निष्फलं शिल्पिना विना ।। ४९९ ।।

शास्त्रानुसारतः कर्म यदा हि[६] पूर्वसम्मतम् ।
विना प्रत्यक्षज्ञानेन जटिला जायते क्रिया ।। ५०० ।।

शृणु शिष्य प्रबोधार्थं मुखशालाश्च मण्डपान् ।
केन कर्मणा कर्त्तव्यं शाला-ऊर्ध्वं[७] तथैव च ।। ५०१ ।।

लहराकृतिः शाला सा कुञ्चिता कलसावधि ।
प्रथमं लहराभूमिः कर्त्तव्या[८] सावधानतः ।। ५०२ ।।

यथाकारस्तथा भित्तिः ऊर्ध्ववेधः तथा क्रमः[९] ।
पक्ष[१०] भागैकभागेन योजयेत्[११] प्रस्तरं तथा ।। ५०३ ।।

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[१] सुपट्टिका, P.T.

[२] भारभैरवः , MS. 2.

[३] गर्भदेशैकभागेन केवलपट्टिमुत्तमाम् ।
निम्नद्विभागसंयुक्तो न्यूनपट्टि समाचरेत् ।। MS. 2.

[४] ०भित्त्यंशनिर्णयः, P.T.

[५] ०कर्म इति ख्यातं, P.T.

[६] यदि स्यात्, P.T.

[७] शाला ऊर्ध्वं, P.T.

[८] निर्णयेत्, MS. 2.

[९] ऊर्ध्वं चैव तदा क्रमे, P.T. ; द्विगुणकल्पिते, MS. 2.

[१०] पञ्च, P.T.

[११] वर्धयेत्, P.T.

or sometimes with seven divisions in height and width. Then it has to be scooped out from the first line. 495

When in the first line there is first a hole, then, carving them one above the other, in the beginning of the second there should be a flat band. 496

Following this order a beautiful network should be made. On the sides (between) the networks there should be a set of *bhārakendrādhipas* (weight-carriers).[1] 497

In this order the upper part of the wall is described. This is the order (of construction) of the wall. I will tell you the remaining parts, as they are. 498

[Roof-Construction] (Plate XXX and XXXI)

These parts and their works, their order and different features, which I will tell in brief, are useless without the Śilpin. 499

Even if this work is done in accordance with the Śāstras approved by all, without practical knowledge, the execution becomes twisted. 500

Listen, my disciple, so that you may understand which actions are necessary for making the upper part of the *mukhaśālā* and the *maṇḍapa*. 501

The *śālā* (its roof), made in the form of waves (corbels), is narrowing upwards towards the *kalaśa*. The first corbel layer (*laharā-bhūmi*) should be made with great care. 502

The next upper layer above that wall should be in the same form, increased by one half part of its depth. 503

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[1] Inside the hall one part only forms a good *paṭṭi*, the two parts below are joined (into one) somewhat lower (receding) *paṭṭi* (missing in MS. 2).

विश्वभागं कृता रेखा गर्भदेशे बलाकृतौ ।
अपरभागसम्पन्ने प्रस्तरस्य मुखे तथा ।।[१] ५०४ ।।

तदाकारः तदा शिला वेदभागैकभाजिता ।
वेधस्तदनुसारेण जायते सम्मुखादपि ।। ५०५ ।।

एतद् भागे विचित्रे च गुम्फनाकृतिकर्माणि ।

[राजबन्धः]

राजक्रियानुबन्धानां नाम तत्र तु जायते ।। ५०६ ।।[२]

राज्ञाञ्च राजपुराणां सचिवपुरोहितानाम्[३] ।
सर्वेषां जनभागानां[४] चित्रखोदनप्रक्रिया[५] ।। ५०७ ।।

बलाधिवेष्टितो राजा सङ्गिनीवेष्टिता प्रिया।
सखानुवेष्टितो मन्त्री चरानुवेष्टिता सभा ।। ५०८ ।।

रथहस्तितुरङ्गानां चतुरङ्गबलान्वितः[६] ।
नानाकारः कृतः रम्ये राजबन्ध इति श्रुतः ।। ५०९ ।।

क्षीणाकारे चतुःपार्श्वे पङ्क्तिं क्षीणां तथाचरेत् ।
मध्यदेशे सुरम्ये च खोदनं करणं[७] तथा ।। ५१० ।।

यद्यपि शास्त्रनिर्देशो मुख्यः प्रासादकर्माणि ।
तथापि[८] राजबन्धेन मनोज्ञमूर्त्तिं कारयेत्[९] ।। ५११ ।।

देशः कालस्तथा पात्रं ज्ञानानुसारेण तथा ।
मूर्त्तिः नानाविधा रम्या करणीया मनोहरा ।। ५१२ ।।

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[१] संमुखभागसंयुक्ते प्रस्तरो विस्तृताकृतिः । MS. 2.

[२] ऊर्ध्वदेशे गुण्डिकां च विचित्राकृति खोदयेत् ।
निम्ने झरावलीमध्ये राजबन्धः स कथ्यते ।। MS. 2.

[३] सचिवानां पुरोधसाम्, P.T.

[४] ०वेन, P.T.

[५] बन्धरूपेण, MS. 2.

[६] ०दयः, P.T.

[७] क्रियते। P.T.

[८] शिल्पी, मनोज्ञ, MS. 2.

[९] कारयेत् मूर्त्तिमुत्तमाम्, P.T.

Inside the hall the entire part is in the shape of a rounded moulding. On the opposite side (on the frontpart) the stone remains as it is (uncut, flat). 504

As that stone is divided into three horizontal parts, the thickness of the front surface should be made according to that. 505

In this part it is done with various interlacing ornamental carvings.

Rājabandha (Plate XXXc and XXXI)

There a frieze with royal activities is made. 506

The images of the king, princes, ministers and priests along with the people should be carved there. 507

The king surrounded by his forces, the queen in company of her companions, the minister surrounded by friends, the court with its spies, 508

chariots, horses, elephants and foot soldiers, comprising the four divisions of the army made in various beautiful shapes, are known as the *rājabandha*. 509

A narrow band should run on all four sides, and in the middle this should be beautifully carved. 510

Although the temple is made according to the directions of the Śāstras, in the *rājabandha* (the Śilpin) may make the figures according to his imagination. 511

Depending on the country, the circumstances and the patron, attractive figures of many kinds can be made, according to (the Śilpin's) expertise. 512

तदूर्ध्वे समव्यासेन[१] प्रस्तर[२]फलकावली।
राजबन्धसमं वेदे[3] वर्धितैकसभागकैः ।।[४] ५१३ ।।

समूहबाणभागांश्च शृणु न्यासं विधानतः ।
प्रथमभागः[५] भागस्य द्विभागः सम्मुखादपि ।। ५१४ ।।[६]

एकभागः गर्भदेशे लहराकृतिः सर्वदा।
स्थापनीया शिला तत्र[७] अग्रे द्विवलिसंयुता ।। ५१५ ।।

न्यूनाश्च[८] मणिबन्धाश्च ऊर्ध्वे कुम्भी तथैव च ।
मणिबन्धे छेदमालां वर्त्तुलाकारखण्डिकाम् ।। ५१६ ।।

कुम्भीदेशे व्यासरूपे पङ्कजपत्रं छेदवत्[९] ।
अथवा दन्तुरिका च रम्या तोरणमालिका ।। ५१७ ।।

एते तु प्रथमभेदाः गर्भदेशाङ्गनिर्णये ।
तदूर्ध्वे पाटपातञ्च प्रथमावरणं तथा ।। ५१८ ।।

नीत्वा गर्भप्रस्थभागं बाणधा भाजयेत्[१०] ततः ।
मध्ये भागद्वयं त्यक्त्वा[११] अपरः पाटनिर्णयः ।। ५१९ ।।

तत्पाटः दृढशिलायां न च नष्टः किटादपि ।
एतद् पाषाणमक्षुण्णं कारयेत्[१२] तिर्य्यगाकृतिम् ।। ५२० ।।

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[१] समभावेन, P.T.
[२] पातयेत्,P.T.
[3] शिला, P.T.
[४] राजबन्धे यथा वेधः त्रिभागैकं च वर्द्धयेत् ।। MS. 2.
[५] पञ्चमा भाग,P.T.
[६] शिलां विस्ताररूपेण बाणभागेन भाजयेत् ।
भागद्वयं तथा चापे त्रिभागं संमुखादपि ।। MS. 2.
[७] सा तु, P.T.
[८] निम्ने तु, P.T.
[९] च छेदयेत्, P.T.
[१०] बाणेन, P.T.: बाणरेखेन, MS. 2.
[११] त्याज्यं, P.T.
[१२] अक्षुणे प्रस्तरे कुर्याद्यत्नतः, P.T.

Second Roof

Above this a row of stone slabs is set up on one level exceeding the *rājabandha* by one part. 513

Listen to the laying of the five parts together, following the rules. The first corbel of that part projects in front by two parts (of the depth). 514

Inside the hall one part of the stone is always in form of a corbel. In front that stone is to be fixed with two mouldings. 515

In the narrow part there is a *maṇibandha*, and above that a *kumbhībandha*. The *maṇibandha* consists of a row of small round pods.[1] 516

The place of the *kumbhīs* can also be carved in the shape of lotus-petals, or with a *danturikā* (zig-zag line) or with an attractive row of *toraṇas*. 517

These are the first divisions in the description of the *garbha-deśa*. Above this are the covering slabs, which comprise the first course. 518

Corbel

Having taken the (interior) width of the hall, it should be divided into five. Leaving aside the two middle parts, the remaining parts are determined for the corbel. 519

That corbel should be made of strong, flawless stones, not spoilt by any kind of veins. These perfect stones should be set (oversailing one another) in a slant.[2] 520

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[1] See Plate XXXId.

[2] The two *ślokas* 519-520 should come after *śl.* 523.

तदाकृतिः तदा पाट इषुभेदेन भाजितः ।
कल्पितो भाग एतेषां केवलं धारणां प्रति[१] ।। ५२१ ।।[२]

अग्रभागो वर्त्तुलश्च सुरम्यस्तिर्य्यगाकृतिः ।
समं च चतुरस्रञ्च विषमं वर्गक्षेत्रं वा[३] ।। ५२२ ।।

कोणार्थे विषमशिलाः पार्श्वार्थे समभागिकाः[४]।
कुम्भीदेशे अग्रभागे पाटांश्च स्थापयेद् दृढे ।। ५२३ ।।

गर्भे दृढतमे दत्त्वा दारुकीलं तथा ध्रुवम् ।
तदन्ते चापक्षेत्राणि शृणु त्वं सावधानतः ।। ५२४ ।।[५]

[चापक्षेत्रम्]

कल्पितभागशेषस्य चापक्षेत्रस्थलं तथा ।
दीर्घे सुदृढ[६] शिलायां लम्बाकारे मनोहरे ।। ५२५ ।।

पट्टिकां वर्त्तुलाकारे कारयेत् शिल्पी उत्तमः[७] ।
वल्लिभी वा पिच्छिले वा अग्रदेशे सुनिर्मले[८] ।।५२६ ।।

पट्टिक्षेत्रे यथा बाडे वसन्तः चातिशोभनः ।
पृष्टभागस्तथा दृढं वल्याकारेण गुण्ठनम् ।। ५२७ ।।

अपरं[९] छेदयेत् शिल्पी दन्तुरिका कृते दृढे ।
तद्भागस्थापनं कुर्यात् पाटप्रान्ते दृढे तथा ।।५२८ ।।

पद्मपृष्ठाकृतौ कलिः लताकारे वसन्तकः ।[१०]
पृष्टदेशः तथा सौम्ये पाषाणे उत्तमे कृतः ।। ५२९ ।।

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[१] धारणार्थकम्, P.T.
[२] शालानुसारतः पाटः बाणभेदः स जायते ।
स्थानभेदानुसारेण केवलं धारणार्थकम् ।। MS. 2.
[३] वर्गक्षेत्रके, P.T.
[४] विषमं समम्, MS. 2.
[५] तथा रुद्धं च शिलायां स्थापयेत् क्रमभेदतः। MS. 2.
[६] सुकृतः, P.T.
[७] पुङ्गवः, P.T.
[८] मतानुसारतः, MS. 2.
[९] अग्रभागम्, MS. 2.
[१०] अन्यपृष्ठाकृतौ कल्प्या भिन्नाकारे च पातनम् । P.T.

Roof-slabs

Then the slabs of this shape should be divided in five parts. These parts are conceived only for consolidation.[1] 521

The front-part is rounded and (the whole stone) in beautiful slanting shape, either square or rectangular. 522

For the corners there are the rectangular stones, and for the sides, square ones. The slabs on the front-part should be solidly fixed above the *kumbhīdeśa* (frieze of *kumbhīs*). 523

In the inner hall it is necessary to put strong wooden scaffoldings. Above that a layer of heavy stones (is placed, for exerting downward pressure). Now listen carefully.[2] 524

Cāpakṣetra

The portion which remains is the best place for the heavy stones (*cāpakṣetra*), which should be placed lengthwise upon these strong stone-slabs. 525

The competent sculptor should carve the rounded front-portion with a creeperband or it can remain plain. 526

As a *vasanta* is beautiful on the wall in the place of the band (*paṭṭi*), similarly the strong upper part should be covered with clusters of creepers. 527

The other part should be properly carved by the Śilpin in tooth-shape. This part should be firmly fixed on the upper end of the slabs. 528

This *vasantaka* is carved in the form of lotus petals, buds or creepers. But this covering should always be made of best, smooth stones. 529

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[1] The slabs should be divided in five parts according to the *śālā*. These are conceived only for protection in different places. (MS 2).

[2] Supported on these, the stones should be put one above the other in due order. (MS 2).

पश्चात् भागे दन्तुरिका शुकमुखाकृतिः शिला ।
पाटमारुह्य तच्छिलां निम्ने च अवरोधयेत् ।। ५३० ।।

[वायव्यस्थानम्]

तत्प्रतिभागसन्निधौ अर्धगर्भकखोदनम् ।
तदन्ते वायवस्थाने[१] कुम्भकमिथुनावपि[२] ।। ५३१ ।।

मण्डयेत् निपुणशिल्पी वायव्यबन्धमाचरेत् ।
यत् प्रस्थलहरी तस्य चतुर्थभागः[३] सम्बलः[४] ।। ५३२ ।।

अथवा राजबन्धस्य द्विगुणव्यासं कारयेत्[५] ।
एतत्स्थानं महादिव्यं पीढनाम्ना तदुच्यते ।। ५३३ ।।

मिथुनकुम्भबन्धाश्च शिल्पशास्त्रानुसारतः ।
विषमं चतुरस्रं च समभागेन भाजयेत् ।।५३४ ।।

सम्भवति च या संख्या तत्संख्यां निम्नगर्भकम् ।
तत्संख्यायाः तदाकारे धारणीं कारयेद् दृढे ।। ५३५ ।।

पुष्पाकारः तथा कुम्भः अथवा वातसंग्रही[६]।
कुम्भः मिथुनबन्धश्च सर्वाङ्गाभरणं तथा ।। ५३६ ।।

विनालङ्करणं हीनः केवलं वातसंग्रही ।
वातसंग्रही स ख्यातः पुष्पपृष्ठाकृतौ सदा ।। ५३७ ।।

इष्टदेवानुकूल्येन मातृमन्दिरशोभनम् ।
प्रसिद्धः मिथुनकुम्भः भेदः अत्र[७] न संशयः ।। ५३८ ।।

[कुम्भाः]

शृणु भेदानत्र कुम्भ[८] मिथुनादिचतुष्टयम् ।
पूर्णकुम्भः पर्णकुम्भः कुम्भो मकरमालिनी ।। ५३९ ।।

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[१] वायुमार्गे, MS. 2.

[२] कुम्भयार्युगलं तथा, P.T.

[३] चतुर्भागस्तु, P.T.

[४] लहराक्षेत्रं चतुर्भागैकभागवत्, MS. 2.

[५] आचरेत्, P.T.

[६] जालिमाचरेत्, MS. 2.

[७] श्रेष्ठो, P.T.

[८] भेदाश्च कुम्भानां, P.T.

The tooth-like front-portion of the stones in form of parrot beaks is mounted upon and is inserted into the slab below. 530

Air-passage(vāyavya-sthāna)

On every one of these mortices (*ardha-garbhaka*) have to be carved. Above that, in the place of the air-passage(vāyavya-sthāna) there are *kumbhakas* and *mithuna* images. 531

The skillful sculptor should decorate the air window part beautifully. Its width (height) is one-fourth part of the whole roof. 532

Or, its width (height) should be made double that of the *rājabandha*. This part is celestial and is called the *pīḍha* (roof tier). 533

According to Śilpa Śāstras the *mithuna-kumbha* frieze should be divided into equal rectangles or squares. 534

As many as are the number of mortices (*nimna garbhaka*), so many are the number of the strong supports (with tenons) to be made. 535

There are *kumbhas*, flowers or an air-passage, (or a fret-work), or a *kumbha* and *mithuna* (alternating) decorating the whole part. 536

When it is only fret-work without decorations, it is called *vātasaṅgrahī*. The fret-work is shaped like the calix of flowers. 537

In a beautiful temple to the Mother-goddess, by the grace of the Iṣṭa Deva, the *mithuna-kumbha* (frieze should be made) without any doubt. 538

Kumbhas (Plate XXXII)

Hear about the different types of *kumbhas* which, together with the *mithuna* are four:[1] The *pūrṇakumbha*, the *parṇakumbha* and the *kumbhamakara-mālinī*. 539

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[1] And their *yantras*, MS.I.

एते च वेदभेदा हि कुम्भकर्म तज्जायते[१] ।
यथाकारे यथाक्षेत्रे क्रियन्ते तानि कर्माणि ।। ५४० ।।

[पूर्णकुम्भः]

महाकालफलाकारः फलके मध्यमावधि ।
ऊर्ध्वदेशे द्विभागे च[२] द्विवलीकरणं महत् ।। ५४१ ।।

पूर्णकुम्भ इति ख्यातः शिखरे सुमनोहरे ।

[पर्णकुम्भः]

समचतुरस्रकं[३] च क्षेत्रे मध्यरेखां कृत्वा[४] ।। ५४२ ।।

कल्पितमध्यरेखायां लम्बभागे तथोपरि[५] ।
खोदयेत् प्रथमं छेदं कुम्भमध्यान्तभागयोः ।। ५४३ ।।[६]

प्रस्थाकारे तथा बाणे ऋतुभागादिकल्पितम्[७] ।
प्रथमे कुम्भपट्टिः च द्वितीये पुष्करं तथा ।। ५४४ ।।

तृतीये कुम्भशीर्षञ्च चतुर्थे क्षीणरूपकम्[८] ।
तन्निम्ने कुम्भपात्रञ्च षष्ठे पादस्तथैव च ।। ५४५ ।।

मध्यरेखाश्रितः दिव्ये चम्पकः कुम्भजाकृतिः[९] ।

[मकरमालिनी]

समे वा विषमे क्षेत्रे मध्यरेखा समन्वये ।। ५४६ ।।

विपरीतमुखाकारे कारयेन्मकरद्वयम् ।
एवमेतान् कुम्भभेदान् स्थापयेत् शिल्पी उत्तमः[१०] ।। ५४७ ।।

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[१] जायते कुम्भकर्मणि, P.T.
[२] द्विभागश्च, P.T.
[३] समूह चतुरस्रं, P.T.
[४] ॰मध्यरेखान्वये, P.T.
[५] तत्रोपरि, P.T.
[६] कल्पितमध्यरेखायाम् ऋतुभागे च दैर्घ्यतः ।
खोदयेत् पत्रछेदं च कुंभमध्ये विशेषतः ।। MS. 2.
[७] राहादि, MS. 1.
[८] क्षीणपट्टिका, MS. 2.
[९] खुम्भजावधि, MS. 1.
[१०] पुङ्गवः, P.T.

These three types are used for the *kumbha*-work. This work should be done with shapes in accordance with the place. 540

Pūrṇakumbha

In the middle of the slab make the shape of a *mahākāla* fruit (a kind of gourd). In the upper part two mouldings have to be made in two divisions. 541

This is called Pūrṇakumbha and looks beautiful on the *śīkhara*.[1]

Parṇakumbha

On the front of the square panel a middle-line has to be made. 542

On this incised middle line one should carve a first line horizontally in the middle of the *kumbha*. 543

Horizontally it is divided into five or six equal parts. The first one (from the top) is the *paṭṭi* (cover-lid) of the *kumbha*, and the second is with lotus-petals. 544

The third one is the head (shoulder) of the *kumbha*. The fourth is a narrow band, below that is the vessle of the *kumbha (pātra)* and the sixth is the foot of the *kumbha (pāda)*. 545

Along the middle-line a *campaka* leaf is hanging down, as if coming out of the auspicious *kumbha*.

Makaramālinī

In a square or a rectangle, along the middle-line, 546

two *makaras* facing opposite sides should be made.

These are the different types of *kumbhas* which the expert Śilpin should set up. 547

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[1] Example Gaurī Temple, Bhubaneswar.

[मिथुनबन्धनिर्णयः]

शृणु मिथुनबन्धांश्च केन[१] यन्त्रादिनिश्चयः[२] ।
नाना मिथुनबन्धा हि कामशास्त्रानुसारेण ।। ५४८ ।।

केवलं केलिः मुख्या हि न पातो न च सङ्गमः ।
केलिः बहुविधा शास्त्रे केवलं क्रीडाभाविता ।। ५४९ ।।

तद्रूपं स्थापयेत् बन्धे भागानुसारिणीं प्रति[३] ।
तदूर्ध्वे लम्बभागेन निम्ने वल्लिभिः द्विगुणम्[४] ।। ५५० ।।

करणीया तथा रम्ये निम्नगा कलिकावलिः।
लौकिके कथिता झरा कलिका वा आलम्बिका[५] ।। ५५१ ।।

तदूर्ध्वे पूर्ववत् बन्धे द्विगुणां वलिमाचरेत्[६] ।
अग्रे पश्चात् तथा क्षेत्रे सङ्कीर्णे नृपमण्डलम् ।। ५५२ ।।

पुनस्तदूर्ध्वदेशे च किञ्चित् क्षुद्राकृतौ सदा।
कारयामास[७] तत् स्थाने कुम्भीबन्धं यथाक्रमात् ।। ५५३ ।।

[पाटपातनविधिः]

सर्वान्ते पातयेत् पाटं पूर्वभागानुसारतः ।
केन्द्रगर्भ इति ख्यातं कर्म कार्यं शुभक्षणे ।। ५५४ ।।

बृहदाकारस्तत्पाटः धारिणी मुद्रकं[८] यथा ।
एषा हि मुखशालायाः गर्भसञ्चारिणी क्रिया ।। ५५५ ।।

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[१] कस्मिन्, P.T.
[२] ०निर्णयः, P.T.
[३] चापशीला तथाक्रमे, MS. 2.
[४] वल्लिद्वयं तथा, P.T.
[५] लम्बिकाथवा, P.T.
[६] द्विगुणा वलिते तथा, MS. 1.
[७] कारयेच्चैव, P.T.
[८] धारिणी, MS. 1.

Mithuna-bandha (love-images)

Hear on what *yantra* the *mithuna-bandha* is made. According to the Kāma-Śāstras there are different types of love-images. 548

Here only love-play is important, there should be no couples in lying postures, nor sexual union. There are many types of love-play in the Śāstras, which are mere frolic. 549

Such groups should be placed into each compartment of the frieze. Lengthwise above and below there are two lines of creepers. 550

Rows of buds hanging downwards, called *kalikā* or *ālambikā* should be beautifully done. In local parlance they are called *jharā*. 551

(In the course) above that, enclosed between two mouldings as before, a narrow royal frieze (*nṛpa-maṇḍala*) should be made on the front and the back (all around the *mukhaśālā*). 552

Or, in that upper place, which is always slightly narrower, a *kumbhibandha* (row of jars) should be made in a series. 553

Covering the Roof

At the end stone-slabs are laid according to the divisions mentioned before. This is called the *kendra-garbha* (central closer of the roof) and the work should be done in an auspicious moment. 554

These stone-slabs of large size form the sealing cover above the vertical supports. These are the works done for bridging over the hall of the *mukhaśālā*. 555

छिद्रवज्रहीना शिला शिला[१] मिश्रणशोधनम् ।
घर्षयेत् रजयुक्तेन[२] दृढा भवति सर्वदा ।। ५५६ ।।

संक्षेपे शिल्पशास्त्राणां बोधार्थं वर्णयाम्यहम्[३] ।
नानाग्रन्थे नानाभेदः मत्स्याऽऽग्नेये तथैव च ।। ५५७ ।।

शुक्राचार्यकृते ग्रन्थे विश्वकर्मानुशासने।
तद्ग्रन्थनीतिभेदेन देशभेदे तथा शुभे[४] ।। ५५८ ।।

कौलाचार इति शास्त्रं सारिणी अनुसारिणी ।
कौलाचारमते शिल्पे अंशुकागमसन्निधौ ।। ५५९ ।।[५]

सौधिकागमन्यासेन[६] प्रकाशो द्विविधावलिः ।
मुखशाला च आद्ये च शिखराः पक्षलम्बिताः ।।[७] ५६० ।।

एषः क्रमद्वये भेदो मुख्यसूत्रं तु जायते ।
तदनुसारतो शिल्पविद्या देशानुसारिणी ।। ५६१ ।।

प्रवक्ष्याम्यत्र द्विभागे[८] प्रकाशे शिल्पनिर्णयम् ।
शिल्पप्रकाशग्रन्थोऽयं शिल्पविद्याविभूषितः[९] ।। ५६२ ।।

भागच्छेदो गुणभेदो यन्त्रादिनिर्णयस्तथा ।
एतानि क्रमभेदानि[१०] शिल्पशास्त्रस्य लक्षणम् ।। ५६३ ।।

शिष्यबोधार्थं ग्रन्थोऽयं श्लोकाकारे कृतो मया ।
मुखशालाङ्गं सर्वाङ्गं निर्णयं शिखराणि च ।। ५६४ ।।[११]

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[१] न च, P.T.
[२] रजसा युक्ता, P.T.
[३] वर्णयामि बोधार्थया, MS. 1.: सुतत्वतः, MS. 2.
[४] वाणीभेदेन देशेभेदे पृथक् सदा । MS. 2.
[५] कौलाचारगतं शास्त्रं वामाचारानुसारतः ।
कौलाचार इति ख्यातः अंशुकागमवर्णितः ।। MS. 2.
[६] मार्गेण, P.T.
[७] मुखशाला तथा श्रेष्ठं शिखरं बहुभेदतः ।। MS. 2.
[८] प्रवक्ष्यामि द्वितीये तु, P.T.
[९] शिल्पागमस्य लक्षणम्, MS. 2.
[१०] एते हि क्रमभेदाः स्युः, P.T.
[११] शिष्यप्रशिष्यबोधार्थ ग्रन्थश्लोकानुबन्धतः ।
मुखशालाङ्गभेदाभ्यां शिखरानिर्णयस्तथा ।। P.T.

These stones must be without holes or veins (*vajra*). When the slabs are finally dressed and joined together with stone-powder[1] (their setting) always becomes very strong. 556

[The Author's Epilogue]

For your understanding I am briefly expounding the (essentials) of the Śilpa Śāstras. In different texts like the Matsya and Agni-Purāṇa,[2] there are variations. 557

In the text by Śukrācārya and in the canon of Viśvakarman there are prescriptions which differ according to the region and the time.[3] 558

This Śāstra is according to the Kaulācāra tradition,[4] following the (Śilpa) Śāriṇī. The theory of art, as understood by the Kaulācāra doctrine is similar to that of the Aṃśukāgama (Aṃśumad-bhedāgama).[5] 559

The two chapters of this book follow the composition of the Saudhikāgama. The *mukhaśālā* is the first and the *śikhara* the second part. 560

These are the two main types, which follow the fundamental rules (*sūtra*) of the Art of Architecture (*śilpa vidyā*), practised in this country. 561

In these two chapters I am describing this art. This book Śilpa Prakāśa is adorned with the science of Architecture. (Or: is adorning the science of Architecture). 562

The description of parts, divisions, features, types, *yantras* and other elements, these are the various orders that characterize the Śilpa Śāstra. 563

For the understanding of disciples I have written this book in verses, describing all the parts of the *mukhaśālā* and the *śikhara*, 564

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[1] A mixture consisting of stone-powder with resin, honey, lime and is called *karala*.

[2] All Purāṇas contain chapters on Architecture and all other arts.

[3] See note on I.558.

[4] The text adds: *Sāriṇī anusāriṇī*, which is not clear, and is therefore not translated.

[5] The Kaulācāra Śāstras are according to the Vāmācāra doctrine. What is explained in the Aṃsukāgama is called Kaulācāra. (MS 2).

शिल्पाङ्गकर्मभेदश्च अनुभेदस्तथैव च ।

[ग्रन्थकारपरिचयः]

मुसलि भार्गवीकन्या स्रोता सागरसन्निभा[१] ।। ५६५ ।।

तद्भूमिसन्निधौ ग्रामस्तान्त्रिककुलसम्भवः[२] ।
उद्गातृवंशसम्भूत अधुना धौमिमण्डले ।। ५६६ ।।

नृपादि[३] सेवितः सर्वैः पितृपितामहादिभिः ।
पिता कुलेश्वरो अस्मत्माता संज्ञामयी तथा ।। ५६७ ।।

रामचन्द्रो द्विजश्रेष्ठः कौलाचारपरायणः ।
श्रीनीलशिखरे मध्ये दक्षिणकालिकाकृतौ[४] ।। ५६८ ।।

इष्टमूर्त्तिर्जगन्नाथः सर्वसिद्धिप्रदायिनी[५] ।
तस्यानुग्रहमात्रेण ग्रन्थ आद्यप्रकाशिका[६] ।। ५६९ ।।

सम्पूर्णो जायते दिव्यो मुखशालाङ्गनिर्णयः ।

इति श्री कौलाचार परायण भट्टारक रामचन्द्र
महापात्रोद्गातृशिल्पिप्रवरेण विरचिते शिल्पप्रकाशे
प्रथमः प्रकाशः ।।

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[१] सागराभिमुखं गता, MS. 2.

[२] ०संकुल, P.T.

[३] नृपतिः, P.T.

[४] वृते, P.T.

[५] प्रदायकः, P.T.

[६] आद्यः प्रकाशितः, P.T.

and the works (carvings) on the different component parts (*śilpāṅga*) with their divisions and subdivisions (*bheda-anubheda*).

The Author

The river Musali, the daughter of the Bhārgavī, flows towards the ocean. 565

On its shore there is a village, where I was born in a tāntric community, in a family of Udgātās, at present in the Dhaumimaṇḍala.[1] 566

All my forefathers were serving the kings. My father's name is Kuleśvara, and that of my mother is Sajñāmayī, 567

I am Rāmacandra, among the best of Brāhmaṇas devoted to Kaulācāra. On the blue Mountain (Nīlaśikhara), in the form of Dakṣiṇakālikā, 568

my *Iṣṭa mūrti* is Jagannātha, the giver of all perfections. By his grace alone the first part of this book, the description of the divine *mukhaśālā*, has been completed. 569

Colphon: Copyist's note:

Here ends the first *prakāśa* (chapter) of the Śilpa Prakāśa composed by the excellent Śilpin, who belongs to an Udgātā family and is Bhaṭṭāraka (worshipper of the Mother-Goddess) Rāmacandra Mahāpātra, devoted to Kaulācāra.

This is the First Prakāśa

[1] A *maṇḍala* is a group of five villages.

शिल्पप्रकाशे द्वितीयः प्रकाशः

विमानभागनिर्णयः

इष्टं स्मरामि भवबन्धविमोचनाय
कष्टार्तिमोक्षणकरोत्पललोचनाय ।
वक्ष्यामि शिष्यसुधीवृन्दविबोधनार्थं
श्रीविग्रहः वसति श्रेष्ठविमानभागम् ।। १ ।।

यद्गृहे वसति[१] पीठं यत्स्थाने[२] पिण्डिकोत्तमा ।
तद् वर्गमन्दिरं ख्यातं विमानं कथ्यते तथा ।। २ ।।

[प्रासादभेदः]

नानाभेदश्च तद्भागः[3] नानाशास्त्रानुसारतः ।
मञ्जुश्रीः रत्नसारश्च मृदङ्ग एकभागिकः ।। ३ ।।

वसुश्रीः रेखभावेन[४] महामेरुस्तथैव च ।
कैलासशिखरं रम्यं वैतालाष्टदशांशकः ।। ४ ।।

विमानरथयुक्तञ्च गृहभागरथाङ्ककः ।
सुवर्णकूटप्रासादमण्डना अहिमण्डना[५] ।। ५ ।।

विमानमालिनी श्रेष्ठा सिंहशिखरशोभिता ।
एतानि मुख्यभेदानि[६] विमानकर्मकौशलम् ।। ६ ।।

यद्यपि लौकिके भिन्ननामानुवर्त्तिमन्दिराः[७] ।
सर्वाङ्गभूषणे श्रेष्ठो द्वादशो मुख्य जायते[८] ।। ७ ।।

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[१] स्थापितम्, P.T.

[२] तत् स्थानं, P.T.

[3] भागोऽसौ, P.T.

[४] रथसंयुक्तेः, MS. 2

[५] अहिखण्डना, MS. 1.; महिमण्डना, MS. 2

[६] एते तु मुख्यभेदाः स्युः, P.T.

[७] It should be मन्दिराणि, but the wrong form मन्दिराः, of the MS has been retained.

[८] उच्यते, P.T.

SECOND PRAKĀŚA

THE MAIN TEMPLE (VIMĀNA)

I remember my Iṣṭa (*devatā*), the Lotus-eyed, who gives release from the bondage of the world, who liberates from suffering. I shall explain the *vimāna-bhāga*, the abode of the sacred image, the best part of the temple, for the understanding of numerous disciples and men of intelligence. 1

That chamber where is the pedestal, the place in which is the best *piṇḍikā*, that glorious square shrine (*varga mandira*) is known as the *vimāna*. 2

Characteristics of Different Temples

According to the various Śāstras there are different types of temples with their different parts, such as Mañjuśrī, Ratnasāra, Mṛdaṅga-ekabhāgika, 3

Vasuśrī [with *rathas*], the Rekha temples Mahāmeru and the beautiful Kailāsa-śikhara, the Vaitāla[1] in eighteen parts. 4

The Rathayukta-vimāna with niches in the *ratha*-parts, the ornate Suvarṇakūṭa temple, decorated with serpents,[2] 5

the best Vimāna-mālinī, whose *śikhara* is decorated with lion-figures. These are the main types in the art of constructing the *vimāna*. 6

Although in some place these temples go under other names, still on account of being ornamented in all their parts, these twelve are the best and most important ones.[3] 7

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[1] The MS has both forms, Vetāla and Vaitāla. We have preferred Vaitāla because of the boat imagery of the roof. The Oriya term for the temple is Boitāla, because of its resemblance to a boat (*boita*).

[2] According to the MS reading *ahikhaṇḍana* it could also mean that the sections (*pāgas*) of the *vimāna* are separated by *nāgas* in the recesses.

[3] The text lists here only ten types, but later describes also the Padmagarbha and Kāmagarbha, which would bring the number to twelve.

शृणु तत् सर्वभेदानां गुह्य[१]लक्षणसंग्रहम् ।
कर्मानुसारेण भेदाः विश्वकर्मानुशासनम् ।।[२] ८ ।।

[मञ्जुश्रीः]

सर्वतोभद्रयन्त्रेण कूर्मपीठान्तरे दृढे ।
पञ्चकर्मादिकं बाड अर्धभागैकबन्धना ।। ९ ।।

बाडयुक्ता[३] बन्धना च मिलिते शिखरादयः ।
निशोर्ध्वे[४] कुञ्चिता निशा तत्पार्श्वे[५] जाङ्घखोदनम् ।। १० ।।

जाङ्घोर्ध्वे शिखरं तत्र चतुःपार्श्वे मनोहरे ।
अग्रे पश्चाद् पार्श्वद्वये शिखरं महदाचरेत् ।। ११ ।।

तदूर्ध्वे रेखकर्माङ्गराहानर्थ च कोणकम्[६] ।
आमलक्यादियुक्तेन मञ्जुश्रीः मञ्जुला महत् ।। १२ ।।

[रत्नसारः]

भद्राकारे तथा[७] शाला नानालङ्कार[८]शोभिता ।
शिखरमण्डिता शाला सिंहकन्याविमण्डिता ।। १३ ।।

निम्नाङ्गं यावत् (तत्र च) बन्धनाबन्धमुत्तमम् ।[९]
गर्भस्थानञ्च द्विगुणं[१०] तद्रूपं शिखरादयः ।। १४ ।।

रत्नसारविमानाङ्गे कोणका दशभेदकाः[११] ।
अनर्थमण्डिता दिव्या राहानुराहा वै तथा ।। १५ ।।

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[१] सूक्ष्मो, P.T.
[२] भेदक्रमानुसारेण विश्वकर्मानुशासनात् । P.T.
[३] ०प्रान्ते, P.T.
[४] निशार्धे, P.T.
[५] तदन्ते, P.T.
[६] पञ्चकर्म च अनर्थे शिखरं यथा, P.T.
[७] समभद्राकृति, MS. 2.
[८] नानापागं, MS. 2.
[९] निम्नाङ्ग तत् सरूपेण यावद्भिति च बन्धना । MS. 2.
[१०] द्विगुणमुच्चं, MS. 2
[११] दशविधकाः, MS. 1.

Hear about all these types and their secret features[1] according to the architectural elements. This is the authoritative instruction of Viśvakarman.[2] 8

Mañjuśrī (Plate XXXIII)

(Mañjuśrī is erected) on a *sarvatobhadra yantra,* upon a strong *kūrmapīṭha*. It has a prominent *pañcakarma* (Pl. XIIa) and a string-course (*bandhanā)* in half the height of the wall. 9

The *bandhanā* is attached to the wall and joined to the *śikhara* and other parts. Above the niche another narrow niche is carved. On its sides is the *jāṅgha.* 10

Above the *jāṅgha* there is the *śikhara* which is beautiful to behold on all four sides. On the front and the back and the two sides large *śikharas* should be made. 11

Above that there is part of a *rekha*-spire (*rekha-karmāṅga*), with *rāhā, anartha* and *koṇaka*. With the *āmalakī* and other elements the Mañjuśrī is exceedingly beautiful. 12

(Ex. Rājarāṇī temple in Bhuvaneśvara)

Ratnasāra

The *śikhara* and the *śālā* are based on *bhadra* groundplan and embellished with various ornaments. The *śikhara* and the *śālā* both are decorated with lions and female figures. 13

The excellent band of the *bandhanā* is at the end of the lower part. The *garbha* is double (the height of the wall part), and the *śikharikās* are of the same shape. 14

In Ratnasāra *vimāna* the part of the *koṇaka* has ten courses (divided by *āmalakīs*). It is beautifully decorated with *anartha, rāhā* and *anurāhā*. 15

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[1] In the sense of a professional secret of the *sthapatis*.

[2] See note to I.558

शिखरविहीनं निम्ने सर्वदा नागभूषणम्[१] ।
सिंहपीठासनं भित्तौ आलम्बमालिका दृढा ।। १६ ।।

[मृदङ्गः]

वीथीपीठोपरि खुरो कोणकादि यथाक्रमे ।
अन्ते जाङ्घप्रदेशश्च द्वादश-भागसन्निभः ।। १७ ।।

प्रतिभागे तथा निशा[२] निशाकारे गुहा[३] तथा ।
वज्र[४]मस्तकमाला च सर्वाङ्गे राहादेशिके ।। १८ ।।

ऊर्ध्व बाडवेदभागे पीठाकारे मनोहरे ।
त्रिभाग[५]गर्भदेशञ्च मृदङ्गाकृतिः सर्वदा ।। १९ ।।

ऊर्ध्वे आमलकी क्षीणे कोणकाः सुमनाकृतिः ।
अर्धखण्डितपागानां नानालङ्कारशोभिताः ।। २० ।।

[वसुश्रीः]

ग्रहाङ्गभेदः प्रासादः खुराकारपीठोपरि ।
कोणकादि यथा जाङ्घः कणिः फेणिः वसन्तकम् ।। २१ ।।

गर्भस्थाने रथश्चैव जायते दिग[६]संख्यकः ।
शिखरविहीना पार्श्वे वसुश्रीः कथिता सदा ।। २२ ।।

[महामेरुः]

शृणु त्वमपरं भेदं स महामेरुसञ्ज्ञकः ।
एकाष्टोत्तरभागे च अंशके भागं योजयेत् ।। २३ ।।

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[१] पागभूषणम्, MS. 2.
[२] भागे तथा बासगृह, MS. 2
[३] गृहं, P.T.
[४] बाहु, MS. 1.
[५] त्रिगुण, MS. 2.
[६] दिग, an Oriya term for दिक्.

There are no (small) *śikharas* in the lower part, it is always decorated with *nāgas*. The temple based on a *siṃhapīṭha* is strong and its walls are adorned with *ālambamālikās* (hanging garlands). 16

(Ex. Sāri Deul, Bhuvaneśvara)[1]

Mṛdaṅga (Plate XXXIV a, b)

On a plain plinth (*vīthi-pīṭha*) there is *khura*, and *koṇaka* with other elements in due sequence. Then the entire *jāṅgha* upto the end is in twelve (horizontal) divisions. 17

In each division there is a niche, like a cave. On all the parts including the *rahā*-part there is a row of *vajramastakas* (horizontally). 18

The upper wall is divided into three (horizontal) elements in the shape of beautiful pedestals. The spire (*garbhadeśa)* in three parts (vertically) is always in the shape of a *mṛdaṅga*. 19

The *āmalaka* is on the narrowed top, and the *koṇakas* are well-shaped. The *pāgas* which are not completely carved are adorned with many decorations. 20

(Ex. Kuṭaitunḍī Devī temple, Khiching, Mayurbhanj)[2]

Vasuśrī or Aṣṭaśrī

This temple variety of nine (vertical) divisions is on a plinth in the shape of a *khura*, the *jāṅgha* has *koṇakas* and other parts, there are *kaṇi, pheṇī* and *vasantaka*. 21

On the body of the *garbha* there are *rathas* (vertical segments), eight in number. Without *śikharas* on the sides, this is always called Vasuśrī. (example: Kapileśvara stellate temple, Baudh)[3] 22

Mahāmeru (Plate XXXVI)

You hear about another type known as the Mahāmeru. It has nine parts, with divisions and subdivisions. 23

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[1] See Donaldson, Vol.II, p.661 (ground-plan).

[2] See Donaldson Vol.I, Fig. 560.

[3] Cf. Śilparatnakośa v. 64, *kaulabhaṭṭāraka pīṭha*.

पद्मपीठान्तरे[१] क्षेत्रं पञ्चकर्मविशोभितम् ।
जाङ्घबन्धनायुत्तेन[२] भित्तिस्तत्र सा जायते ।। २४ ।।

मुद्रकः[३] गर्भकभागे शिखरं पक्ष[४]सागराः ।
प्रतिशिखरक्षेत्रे च भूमिव्यूह[५] स मुख्यकः[६] ।। २५ ।।

अनर्थपक्षयुत्तेन शिखरं रथकं तथा ।
आमलक्यादिसंयुत्ते सिंहकन्याः मनोरमाः ।। २६ ।।

तत्र तु अलसा कन्या भैरवाकृतिः सर्वदा ।
स्थापयेद् मूर्तिं गर्भेण आमलक्याऽवधारय ।। २७ ।।

निशा[७]क्षेत्रे तथा रम्ये सिंहञ्च शिखरं तथा ।
प्रतिराहानुभागेन पक्षसंख्यकशिखराः[८] ।। २८ ।।

एवं कर्म सदा दृढे नानामूर्तिसमन्वये ।
महामेरुप्रासादे च मण्डयेत् शिल्पिपुङ्गवः ।। २९ ।।

[कैलासः]

शृणु त्वं भेदं कैलासशिखरं सर्वसुन्दरम् ।
नानाक्षेत्रे तथा भेदे रथस्तत्र मनोहरः ।। ३० ।।

भद्रपीठोत्तमे क्षेत्रे पञ्चकर्मादयस्तथा ।
जाङ्घबन्धनायुत्तेन भित्तिः शास्त्रानुसारिणी ।। ३१ ।।

वर्धिता अर्धभागेन शिखरभूमिः जायते ।
मध्यबन्धना संकीर्णे पञ्चरेखादिसन्निभम्[९] ।। ३२ ।।

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[१] पीठसम, P.T.

[२] बन्धनायुग्मं, MS. 2.

[३] रथकं, P.T.

[४] पञ्च, P.T.

[५] ०ग्रह, MS. 2.

[६] ससंख्यकः, P.T.

[७] राहा, P.T.

[८] निम्ने च रथकं तथा, MS. 2.

[९] पञ्चभाग समन्वये, MS. 2.

It stands on a square lotus-plinth (*padmapīṭha*) and is beautified with *pañcakarma* and other (architectural) elements. The *jāṅghas* are joined with a *bandhanā*. 24

In the *garbhaka* upto the *mudraka* there should be three *śikharas* on the sides.[1] In the field of each *śikhara* three *bhūmis* are placed prominently. 25

The *anarthas* on both sides (of the *rāhā*) are with *śikharas* and *rathakas* which are joined to the *āmalakī* and other parts, (adorned with) lions and lovely female figures (at the top). 26

Alasā kanyās should always be placed on the sides of the spire, with Bhairava images supporting the *āmalaka*. 27

On the beautiful part of the *niśā* there is a lion on the *śikhara*. Along with each *rāhā* part there are two *śikharas* (one on each side). 28

In this way the experienced Śilpin should decorate this strong Mahāmeru temple with many images. 29

(Example: Anantavāsudeva temple, Bhubaneśvara, Jagannātha temple, Puri)

Kailāsa (Plate XXXVII)

Hear about the most beautiful type, the Kailāsa temple. On its various parts and divisions there are attractive *rathas* (spires). 30

It stands on an excellent *bhadra-pīṭha* with a *pañcakarma* and other (parts). According to the Śāstras the walls should be made with *jāṅgha* and *bandhanā*, 31

The *śikhara-bhūmi* (level of the small *śikharas*) is projecting by half a part.[2] The middle *bandhanā* is narrow, looking like five lines. 32

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[1] Referring to the *anartha pāga*.

[2] Of the *mūla-bhāga*, fundamental unit of measurement. See note I.559.

यम[१] भागादियुक्तेन प्रतिकोणादपि तथा ।
कोणके शिखरे वापि अनर्थयुगभागिका[२] ।। ३३ ।।

उपरथादियुक्तेन बाणभागसमन्वये ।
विंशभूमौ तथा राहा वसुभागेन भाजितम् ।। ३४ ।।

कोणकं वसुभागेन प्रतिभागे रथत्रयम्[३] ।
स्थले त्रिंशोत्तरषष्ठभागे मुख्यविचारणम्[४] ।। ३५ ।।

शिखरबाडभागेन निशापीठोर्ध्वे जायते ।
निशान्ते मुद्रकस्थाने वज्रमस्तकशोभनम् ।। ३६ ।।

कोणके कुञ्चिता रेखा अनुराहा विलोमके ।
शिखरन्यूनभागेन आद्ये ग्रहः ससंख्यके ।।[५] ३७ ।।

भागेन वर्त्तते भूमिः पट्टिः कणिः यथाक्रमे ।[६]
आद्ये पट्टिस्तथा अन्ते पट्टिमध्ये कणियुगः[७] ।। ३८ ।।

तदन्ते शिखरं रम्यं सर्वाङ्गसुन्दराकृतिः ।
तदूर्ध्वेऽनर्थदेशे[८] च भूमिरिन्द्रियसंख्यकम् ।। ३९ ।।

ऊर्ध्वदेशे समान्ते च जायते कण्ठकावधि[९] ।
अनर्थे बाणभागेन फेणिः फुलिः गृहादयः ।। ४० ।।

प्रतिपार्श्वे तथा न्यसेत् पूर्वे पृष्ठे च शिखरम् ।
उदीच्यां दिशि भागेन पुनः अवाच संस्थिते ।।[१०] ४१ ।।

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[१] जमू, MS. 1.; इषु, P.T.
[२] युग संख्यकम्, MS. 2.
[३] द्वयम्, MS. 2.
[४] दिक्पाल बन्ध कथ्यते, MS. 2.
[५] रथकं न्यूनरूपेण अर्धगृहे च कारयेत्, MS. 2.
[६] प्रतिभागेन भूम्यन्ते पट्टि फेणि यथाक्रमे, MS. 2.
[७] फेणी चतुष्टयम्, MS. 2.
[८] ऊर्ध्वदेशे, MS. 2.
[९] चूलिकावधि, MS. 2.
[१०] उत्तरे दीक्षणे भावे निशागर्भं विधानतः, MS. 2.

Every *koṇaka* there has ten parts (ten *bhūmis*). The *anartha* near the *koṇaka* on the *śikhara* has four parts (the four *śikharikās*). 33

Together with the *uparatha (anurāhā?)* there are five parts (*pañcaratha*). The *rāhā* above twenty mouldings (from *bandhanā* to top of *vajramastaka*) is divided in eight parts.[1] 34

The *koṇaka* has eight parts (eight *bhūmis* above the level of the *vajramastaka*). In each part there are three *rathas* (vertical sections of the *koṇaka*). These are the thirty-six parts, which have mainly to be considered.[2] 35

On the wall-part of the *śikhara* the *niśā* (side-temple) is rising from the *pīṭha*. At the place of the ceiling (*mudrakasthāna*) above the *niśā* a beautiful *vajramastaka*. 36

The curving line of the *koṇaka* is reversed towards the *anurāhā*. The narrow part of the *śikhara* has nine parts in the beginning. 37

In every (*bhūmi*) there is *paṭṭi* and *kaṇi* (alternating) in due order, so that the lowest and uppermost is a *paṭṭi* and in the middle there are four *kaṇis*. 38

Thereafter the beautiful spire is lovely in every part. Above that the *anartha* has five levels (*bhūmis*). 39

These (five *bhūmis*) in the upper portion go up to the neck part. In the five sections of the *anartha* there is *pheṇi* and *phuli*, niches and other elements. 40

On each side, on the front and the back, in the North and the South, *śikharas* should be placed. 41

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[1] These eight parts may refer to the levels of the *śikharikās* and their bases.

[2] The thirtysix parts may refer to the vertical sections of the two visible sides of the *koṇaka* (18 each) from *pañcakarma* upwards.

तत्तुल्यं वज्रमुण्डञ्च सिंहादि[1] शोभितं तथा ।
कोणके वसुभागेन फेणिका कणिकादयः ।। ४२ ।।

ऊर्ध्वदेशे तथा दिव्ये गजराजः सुशोभितः ।
आमलक्यादियुक्तेन कैलासगर्भकस्तथा ।। ४३ ।।

जायते सर्वभागेन नानाकर्म रथान्तरे ।
देवरथं तथा बाणं समुद्रग्रहमेव तु ।। ४४ ।।

[वैतालः]

वैतालः[2] विषमक्षेत्रे विषमं चतुरस्रकम् ।
तत्स्थाने सिंहं वा कूर्मं पीठं रम्यं दृढं तथा ।। ४५ ।।

विषमवीथिपीठान्ते पञ्चकर्म समानतः ।[3]
ततः खान्दिः गुणाकारे चतुःपार्श्वेन खोदयेत् ।। ४६ ।।

तत् परं विहिता भित्तिः इषुभागैककेवलम् ।
भित्तौ रम्यो विग्रहश्च विग्रहबन्ध उच्यते ।। ४७ ।।

तदूर्ध्वे रेखकर्म च अपरबाडसन्निधौ[4] ।
छेदाकारे[5] तदा रेखः चतुःपार्श्वे यथाक्रमे ।। ४८ ।।

तदर्धभागे अंशेन ऊर्ध्वभित्तिं तदुत्तरे ।
वज्रमस्तकं तत्स्थाने नानाकर्म[6] समाश्रये ।। ४९ ।।

अन्ते च द्विवलिरेखा प्रस्थाकारे मनोहरे ।
छेदाकृतिस्तथा खान्दिः किञ्चिन्न्यूनतमा तथा ।। ५० ।।

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[1] राहेन, MS. 2.

[2] वेताल, MS. 1.

[3] विषमकणिकाकारे द्वितीया पीठवर्तिनी, P.T.

[4] बाडोर्ध्वे प्रस्थरूपतः, MS. 2.

[5] रेखाकारे, P.T.

[6] कुम्भ, MS. 1.

On the same level there is the *vajramuṇḍa* decorated with a lion and other features. The *koṇaka* of eight divisions (above the *vajramastaka*) has *pheṇikā, kaṇikā* and other elements. 42

In the highest part of the sacred (temple) there are beautiful lions (*gajarāja*=vanquisher of the elephant) joined with the *āmalaka* and other parts. This is the Kailāsa temple. 43

In all parts of the *rathas (pāgas)* the work becomes different, according as to whether the temple is composed of five (*pañcaratha*), of seven (*saptaratha*) or of nine *rathas (navaratha)*. 44

(Example: Liṅgarāja Temple, Bhuvaneśvara)

Vaitāla (Plates XXXVIII-XXXIX)

The Vaitāla temple is rectangular on a rectangular ground. That building is on a beautiful and strong *siṃha-* or *kūrma-pīṭha*. 45

Above the rectangular plain base (*vīthī-pīṭha*) the *pañcakarma* is all around. There *khāndis* in the form of lines should be carved on all four sides (see Plate XIc). 46

Over this only the wall is constructed with five parts. On the wall beautiful statues should be made. This is called the *vigraha-bandha*. 47

Above that there is line-work along the breadth of the wall. That linework is in form of incisions running around all four sides in due order. 48

On the half part above that, in the upper wall, there is a *vajramastaka* with various sculptural features. 49

At the end there is a beautiful moulding with two lines running horizontally. Then a slightly deeper recess is incised. 50

कणि[१]सदृशतत्स्थाने पङ्क्तिकण्याकृतेऽधिकः ।
एतानि भित्तिकर्माणि बेतालः भैरवाकृतौ[२] ।। ५१ ।।

शृणु गर्भरेखकर्म प्रस्थाकारे विशेषतः ।
द्विभागं वेदभागं वा भित्तिः किम्वाकृतिर्वलिः ।। ५२ ।।

प्रतिवेदं तथा संख्या वसन्तपङ्क्तिकादयः ।
प्रतिकार्यान्तरे खान्दिः दैर्घ्ये पूर्वे च पश्चिमे ।। ५३ ।।

प्रस्थद्वये तथा स्थाने सुरम्यं वज्रमस्तकम् ।
नानामूर्तिः तथा प्रस्थे वर्त्तुलाकारक्षेत्रके[3] ।। ५४ ।।

केवलं युगकोणः सः कोणककर्म उच्यते ।
प्रतिवेदाङ्ग अन्ते च आमलकी विधीयते ।। ५५ ।।

तदूर्ध्वे भित्तिः यद्भागः तलाकारे[४] वैतालिकम् ।
कूर्मपृष्ठाकृतौ ताल[५] आद्यतालः स उच्यते ।। ५६ ।।

केवलं गर्भमुद्रायां[६] चूलाकारे मनोहरे ।
तद् विश्वभागसन्निभं छेदः[७] कण्ठस्थलावधि ।। ५७ ।।

तदूर्ध्वे समभागेन द्वितीयतालः सुदृढे ।
यथा ताले[८] तथा पीठं बाणभागेन भाजितम् ।। ५८ ।।

ऊर्ध्वदेशे वृत्ताकारे पक्षभागे च वर्त्तुले ।
तत्तालः अन्तभागे च छेदपार्श्वे त्रिभागिकम् ।। ५९ ।।

विना मूर्तिं विना छेदं शीर्षभागः विधीयते ।
केवलं छेदभेदेन गर्भकः सम्मुखावधि ।। ६० ।।

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[१] फेणी, MS. 2.; गर्त, P.T.

[२] वैभवाकृतिम् MS. 2.

[3] नानामूर्ति सह अग्रे वर्धितं तोरणकृते, MS. 2.

[४] तत्राकारे, MS. 1.

[५] चाल, MS. 2.

[६] कीर्तिमुखाद्याः, P.T.

[७] यावत्, P.T.

[८] काले, MS. 1.

In that place looking like a *kaṇi*, the *paṭṭi* profile is in the form of a *kaṇi*. These are the architectural elements of the wall. The *vetāla* is in the form of Bhairava.[1] 51

Hear about the line-work on the *garbha* (running) mainly in the horizontal. This portion, divided into two or three parts (constitutes) the wall, in the form of mouldings. 52

In every one of these (there are) three mouldings which have each a *vasanta-paṭṭikā* and other ornamentations. Between these bands there are chases (*khāndis*) lengthwise in the East and the West [the front and the back] of the temple. 53

On the two sides there are beautiful *vajra-mastakas*, in whose broad, circular fields on both sides there are various images. 54

Only in the four corners there is what is called the *koṇaka* part. After every three divisions it is prescribed to make an *āmalakī*. 55

The wall-portion above this is in the form of a plain, broad roof (*vaitālikā*). This roof in the form of a tortoise-back is called the *ādi-tāla* (first storey). 56

On the front only a ceiling in the shape of a beautiful vaulted roof (*cūla*). That whole part (of the vault) has a recess forming the neck-portion (*kaṇṭha sthala*). 57

Over that part is the second strong storey of equal measure (in height). As at the lower storey, here also the base (*pīṭha*) is divided into five parts. 58

The upper part (of the storey) is rounded upwards from two sides. The last part of that storey is divided from side to side into three parts. 59

This top-portion is prescribed to be done without carvings or images. On the front (of the first roof) only there is a cavity (*garbhaka*) incised by carvings. 60

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[1] Inside the sanctum. Cf. Donaldson, Vol. I, p. 100f.

बृहदाकाररूपेण वज्रमस्तकस्थापनम् ।
गम्बुजाकृतिभागेन छेदाकारे वस्वंशके ।। ६१ ।।

खोदयेत् शिवमूर्तिं च भैरवं तोरणान्तरे।
नटाम्बर इति मूर्तिः ख्याता एतत्स्थलोत्तमे ।। ६२ ।।

शीर्षं च खर्परभागः पिच्छिलाकृतिः सर्वदा ।
अन्ते शीर्षोत्तमे ध्यायेत् क्षुद्रकुम्भीं[१] तथैव च ।। ६३ ।।

एककुम्भी[२] द्वयोः सिंहः कुम्भोर्ध्वे[३] कलशं दृढम् ।
कुम्भाकारे वलियुक्ते[४] मध्यदेशे मनोहरे ।। ६४ ।।

तद्वलिच्छेदयुक्तं च कारयेत् शिल्पी उत्तमः ।
सिंहस्थाने तथा मुद्रे[५] वज्राकारं च कुम्भकम्[६] ।। ६५ ।।

एते प्रासादभेदाश्च वैतालिकः महत् तथा ।
त्रिभेद[७] एष प्रासादः तान्त्रिक[८]सौध उच्यते ।। ६६ ।।

नानाभागस्तथा यन्त्रं यदुक्तं सौधिकागमे ।
प्रसङ्गक्रमभेदेन वक्ष्यामि उत्तरे तथा ।। ६७ ।।

शृणु आद्यभेदकर्म यथा शास्त्रानुसारतः ।
नानाभेदानां तद्गर्भं रथस्यानुक्रमे तथा ।। ६८ ।।

[भैरवयन्त्रम्]

शृणु त्वमाद्यभागेन भैरवयन्त्रमन्दिरम् ।
भैरवरुद्रगृहार्थं यन्त्रं सिद्धिप्रदायकम् ।। ६९ ।।

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[१] न्यसेत् क्षुद्रं कुंभं, P.T.
[२] खुम्बी, P.T.
[३] खुम्बर्ध्वे, P.T.
[४] कलियुक्ते, P.T.
[५] वज्रां, MS. 1.
[६] भद्रपीठोर्ध्वे कुम्भकम् , P.T.
[७] मातृभेद, P.T.
[८] कौल, MS. 2.

There a very big *vajramastaka* is placed. The portion formed as a dome (*gambujākṛti*) should be carved by lines in its eight sections. 61

Inside this arch (*toraṇa*) an image of Śiva or Bhairava should be carved.[1] An image of Naṭāmbara is best suited for this uppermost part. 62

The head of the temple, the part of the skull (*kharpara bhāga*) is always smoothly rounded (*picchila*). On top of the highest head-part small *kumbhas* should be placed. 63

(Or) one *kumbhī* and two lion figures, on top of the *kumbha* there is a strong *kalaśa*. Around the middle part of the *kumbha* a beautiful moulding or band. 64

The best Śilpin will make that band with line-incisions (like those of an *āmalakī*). In place of the lions on the roof, there are *kumbhakas* in the shape of *vajra*. 65

Amongst the variety of temples this is the great Vaitālika. This temple consisting of three sections[2] is called a Tāntric Saudha (shrine). 66

(Ex. Vaitāl Deul, Bhuvaneśvara)

Many parts (of temples) and many *yantras*, spoken of in the Saudhikāgama, I shall explain later in due order. 67

Rathayukta

Hear first about the different works (of construction) according to the Śāstras. That temple can be of many kinds, depending on the order of the *rathas*. 68

Bhairava Yantra: (Plate XLb)

First hear about the Bhairava *yantra* temple. This *yantra,* which is for the abode of Bhairava-Rudra is the giver of *siddhis* (perfections). 69

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[1] Bhairava: the southern niche is now empty and there could have been an image of Bhairava.

[2] The P.T. has *mātṛbheda* meaning a temple category meant for the Mother Goddess.

मध्ये कर्णिका द्विरेखा[1] वृत्तमष्टाब्जमण्डलम् ।
नागः वर्त्तुलभावेन शीर्षं कुण्डली पश्चिमे ।।[2] ७० ।।

चतुर्द्वारं पुरं तत्र द्वारमध्ये भुजङ्गमः ।
पुनः तद्रूपभागश्च चतुर्द्वारपुरावधि ।। ७१ ।।

प्रतिकोणं तथा न्याये रेखाकारेण कर्णिका ।
एतद्भैरवयन्त्रं च शिवार्थं तद् विधीयते ।। ७२ ।।

एतद्यन्त्रानुरूपेण कुर्यात् प्रासादमुत्तमम् ।
यन्त्रविकल्पभेदेन कीर्तिः जायते निष्फला ।। ७३ ।।

शृणु ततः परं भेदं केन विधिना आचरेत्[3] ।
वीथिपीठोपरि क्षेत्रं न कुर्यात् कोणकादिकम् ।। ७४ ।।

कोणकच्छेदभेदेन यन्त्रं विफलं जायते ।
तदाकारे भित्तिमध्ये अनर्थपागः केवलम् ।। ७५ ।।

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[1] तत्पार्श्वे , P.T.

[2] शीर्षं च वर्त्तुलनागः पश्चिमे पृष्ठकुण्डली ।। P.T.

[3] भेदाः विध्याचरेत् सदा, P.T.

In the centre a seed-pod (*karṇikā)* drawn with two lines and around this a circle of eight lotus-petals. (Around this) a serpent coil with the back (tail) rolled around its head on the Western side. 70

Inside the city with four gates (*bhūpura*) the snake's body is in the middle between the doors. Again, with the same component parts, (another city) with four gates upto the limit (of the *yantra*). 71

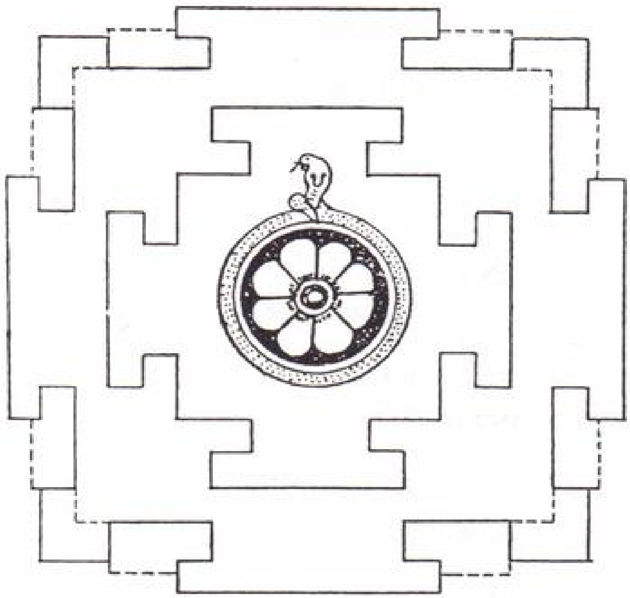


Fig. 12: Bhairava Yantra
II. 69-72

In every corner make a *karṇikā* by lines. This is the Bhairava *yantra* prescribed for the worship of Śiva. 72

The best temple has to be built in accordance with this *yantra*. If the *yantra* is imperfect (*vikalpa*), the monument *(kīrti*) will bear no fruit.73

Hear according to what rules that kind of temple has always to be built. It should be on a plain plinth (*vīthi-pīṭha*) and no *koṇakas* should be made there. 74

By cutting *koṇakas* separately, the *yantra* will become defective. Thus only the *anartha pāga* will be on the wall. 75

पीठोपरि यथा न्याये[१] द्वारपार्श्वे यः कीलकः ।
तत्स्थाने छेदभेदेन करणीयः सुकर्म च[२] ।। ७६ ।।

दीर्घाकारे तथा खुरो बलाकारे च कुम्भकः ।
कूष्माण्डाकृतिः स कुम्भस्तदूर्ध्वे रेखः[३] केवलम् ।। ७७ ।।

किञ्चिद् वक्रं त्रिरेखे[४] च तत्स्थाने मूर्तिखोदनम् ।
तदूर्ध्वे वेदभागेन[५] वसन्तः कालिकाकृतौ ।। ७८ ।।

तदूर्ध्वे जाङ्घभेदेन स्तम्भाकारे विमानिका ।
पङ्क्तिः फेणी च पद्मं च तदूर्ध्वे वज्रमस्तकम् ।। ७९ ।।

केवलं कीलकक्षेत्रं राहापार्श्वे[६] मनोहरे ।
करणीयं तथा पार्श्वे[७] अनर्थभित्तिमध्यमे[८] ।। ८० ।।

पृष्ठे पार्श्वे यथा द्वारं तद्द्वारसन्निधौ निशा ।
केवलं समभेदेन स्तम्भो जङ्घाकृतिः महान् ।। ८१ ।।

ऊर्ध्वे त्रिच्छेदयुक्तायां मुद्रकं समभागिकम् ।
नानामूर्तिः तथा स्थाने भैरवमूर्तिखोदनम् ।। ८२।।

एतानि भित्तिभेदानि[९] अक्षुण्णमण्डलस्तथा[१०] ।
जाङ्घोर्ध्वे[११] करणीयश्च गर्भकः सुमनोहरः ।। ८३ ।।

यन्त्रं रेखाकृतौ मुख्ये अलङ्कारेण मण्डयेत् ।
कोणकं पञ्चभागेन प्रतिभागं त्रिभागकम्[१२] ।। ८४ ।।

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[१] न्यसेत्, MS. 2.
[२] अनर्थं कारयेत्तथा , MS. 2.
[३] पीढ , MS. 2.
[४] त्रिभागे, MS. 2.
[५] ऋतुभागेन, MS. 2.
[६] पात्र, MS. 1.
[७] वक्षे, MS. 1.
[८] खोदनम्, P.T.
[९] एते तु भित्तिभेदा स्युः, P.T.
[१०] अक्षुण्ण कोणका सह, MS. 2.
[११] तदूर्ध्वे, P.T.
[१२] भूमित्रयम्, MS. 2.

On the *pīṭha* (base) make a closing line (*kīlaka* = wedge) on both sides of the door according to the rule. On that place the building work should be done according to line divisions. 76

The *khura* is elongated, the *kumbha* is like a bulge. Above this *kumbha* in the form of a pumpkin (*kūṣmāṇḍākṛti*) only line-work should be done. 77

On that place, which is slightly curved, images in three divisions (*trirekha*) should be carved. Above this a *vasanta*-band with buds (*kalikākṛti*) in three divisions. 78

Above this, in the form of the *jāṅgha*, a small *vimānikā* on pillars, with a *paṭṭi, pheṇī, padma,* and on top a *vajramastaka*. 79

Only on the *kīlaka-kṣetra*,[1] by the side of the beautiful *rāhā*, there on the sides the *anartha*-wall is carved. 80

On the back and on both sides (of the temple) there are niches like doors. They have only pilasters with divisions equal (in height) to the *jāṅgha*. 81

Above there is the ceiling part (*mudraka*) with three equal divisions joined together. In that place various images of Bhairava and other figures are carved.[2] 82

These are the different divisions of the wall, which has always an unbroken surface. Above the *jāṅgha* the beautiful body of the temple (*garbhaka*) should be made. 83

Constructed on the lines of the *yantra* it should be decorated mainly with line ornaments (flat carvings). The *koṇaka* is in five levels, and each of these levels has three sections. 84

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[1] The enclosing field which protects the temple (cf. with *kīlaka* in recitation of *mantras*).

[2] There are only lions now and no Bhairavas on top of Paraśurāmeśvara. Since this temple has been restored the original placements might well have been disturbed and altered.

छेदगुणान्वये भागः तद्भागः रेख उच्यते ।
मूलमारभ्य अन्ते च[१] इषुसंख्यानुसारतः ।। ८५ ।।

आमलक्याकृतिशिलाः तत्स्थाने (तु) संयोजयेत् ।
कोणकं पागपार्श्वान्ते गुहागर्भे[२] सुगर्भके[३] ।। ८६ ।।

यद्भागकोणके मुख्ये तदर्धं गर्भकस्थलम्[४] ।
गर्भाकारे यथा गुहा पुष्पादि शोभितं तथा ।।[५] ८७ ।।

नर्तकी कामबन्धश्च गुहाक्षेत्रे मनोरमे ।
तत्पार्श्वेऽनर्थभागश्च द्विगुणं क्षेत्रमण्डलम् ।। ८८ ।।

कोणकं यद्यपि बाणं दिगस्तत्र[६] अनर्थकम् ।
प्रतिभागे गुणाकारे भैरवमूर्तिखोदनम् ।। ८९ ।।

[भैरवभेदाः]

शृणु त्वं भैरवभेदं येन तन्त्रानुसारेण[७] ।
असिताङ्गः सिताङ्गश्च एकाङ्घ्रिः कालभैरवः ।। ९० ।।

महाकालं वीरभद्रं कालाग्निं वटुकं महत् ।
भैरवमष्टभेदं च प्रासादे मण्डयेत् ध्रुवम् ।।
अन्ते कण्ठप्रदेशेन बेकिस्थाने च कोणके ।। ९१ ।।

मण्डयेत् पशुराजञ्च विश्वभागैकगर्भकम्[८] ।
सिंहमूर्त्यन्तरे रम्ये यथा खर्परदेशश्च ।। ९२ ।।[९]

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[१] भित्तिमारभ्य कण्ठान्तं, MS. 2.

[२] राह, P.T.

[३] अनर्थ रेख गर्भके, MS. 2.

[४] अद्धेवृत्ताश्रिते, MS. 2.

[५] यथा कोणकप्रस्थे च तदर्द्धं रेख गर्भकम् । MS. 2.

[६] विंशस्तत्र, P.T.

[७] तन्त्रशास्त्रानुसारतः, P.T.

[८] भागानुसारतः, P.T.

[९] कोणकोपरि कण्ठे च पशुराजं सुमण्डयेत् ।
विश्वांस गर्भदेशोर्ध्वे तथा खर्परप्रस्तरम् ।। MS. 2.

The single parts linked together by lines and incisions (of small *vajramastakas*) are called *rekha*. From the base to the upper end these are five in number. 85

Stones in the shape of *āmalakīs* should join those parts together. On both sides of the *koṇaka* the spire is recessed in this beautiful temple. 86

Half of that part on the main *koṇaka* is the place of the *garbhaka* (body of the spire). This recessed wall is decorated with flower and other ornamentations. 87

In that receding part there are images of dancers and love-scenes. By the side, the part of the *anartha* is double the width. 88

When the *koṇaka* has five divisions, the *anartha* part (taken as a whole) must have ten divisions. On each division[1] a Bhairava image will be carved in flat relief (*guṇākāra* = with lines). 89

Bhairava Images:

Hear about the different Bhairava images according to the Tantras. They are: the great Asitāṅga (of black limbs), Sitāṅga (of white limbs), Ekāṅghri (one-legged), and Kāla-Bhairava, 90

Mahākāla, Vīrabhadra, Kālāgni and the great Vaṭuka. With these eight Bhairavas the temple should positively be decorated, (MS 2) at the end, at the neck-part, on the *koṇaka*. 91

One part of neck is beautified by the king of animals (lion) on the entire (structure). After the lion figures there is the *kharpara*. 92

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[1] Here evidently the *anurāhā* is meant, because there are no images on the *anartha*.

तत्प्रमाणे तदाकारे आमलक्याकृतौ दृढे ।
वर्त्तुलाकारं तत् क्षेत्रं अच्छिद्रमण्डलं तथा ।। ९३ ।।

मध्ये गर्भकबिन्दुश्च प्रतिशाला समानतः ।[१]
एतेन क्रमभेदेन आमलकी कृता महत् ।। ९४ ।।

आमलक्योर्ध्वदेशे च तदूर्ध्वे खर्पराकृतिः ।
पिण्डिका च चतुःक्षेत्रे[२] कलशः तत्र जायते ।। ९५ ।।

एते हि कर्मभेदे तु त्रिरथगर्भकाकृतिः ।
निम्ने चतुर्दशश्चैव ऊर्ध्वे विंशचतुष्टयम् ।। ९६ ।।

अनर्थवेदरूपेण पञ्चधा ऊर्ध्वमण्डलम् ।
सिंहकण्याकृतिपीठं कलशः बाडशोभने ।। ९७ ।।

रथकं दिग्भागे तु सायकाः रथमुत्तमम् ।
पीठान्ते पञ्चकर्म तु निम्नजाङ्घः मनोहरः ।। ९८ ।।

ऊर्ध्वजाङ्घः पुनर्दीर्घः बन्धनान्ते गृहादयः ।
अनर्थपुटिते कण्ठे आमलमुद्रकं तथा ।। ९९ ।।

[हेमकूटप्रासादः]

द्वाविंशभागयुक्तेन हेमकूटविधिं शृणु ।
सुप्तशिखरयुक्ताभ्यां प्रतिभागे मनोहरे ।। १०० ।।

चतुर्विंशतिसंख्यायां शिखरं जायते तथा ।
चतुःपार्श्वे राहाभागे वज्रमस्तकशोभनम्[३] ।। १०१ ।।

जाङ्घादिपञ्चकर्माणि निम्नदेशेऽतिशोभनम् ।
खुरादिशोभितं मुख्ये पञ्चकर्म विधीयते ।। १०२ ।।

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[१] मध्ये गर्भके गर्तं च गर्भयन्त्रं समानतः । MS. 2.

[२] चतुरस्रं. MS. 2.

[३] खोदनम्. P.T.

Of that same measure and in the same shape there is a strong *āmalakī*. The round part (*viṣama*) should be whole and solid. 93

The (*garbhaka*) *bindu* in the centre (of the *āmalakī*) should be in one line with (the centre of) the *garbha-yantra* (MS 2). This is the order in which the different parts of the (temple and the) great *āmalakī* are made. 94

The top part of the *āmalakī* is in the shape of a skull (*kharpara*). On the square platform the *kalaśa* is placed. 95

These are the divisions in the construction of the Triratha-garbhaka (temple), whose lower portion has fourteen and the upper portion twenty-four units. 96

While in the wall-portion the *anartha* and others constitute three (vertical) parts, the spire (*ūrdhva maṇḍala*) has five (vertical) parts. The *pīṭha* is either a *siṃha* or a *kaṇipīṭha*. The temple with *kalaśa* and wall is beautiful. 97

(Ex. Paraśurāmeśvara Temple, Bhuvaneśvara: plates XL-XLI)

Another variety[of Rathayukta]

The best Pañcaratha temple is in ten parts: above the *pīṭha* the *pañcakarma*, the beautiful lower *jāṅgha*, 98

the long upper *jāṅgha*. Above the *bandhanā* niches (*gṛhas*) and other features. Closing the *anartha*, on the neck-part, comes the sealing or crowning (*mudraka*) and the *āmalaka*. 99

Hemakūṭa or Suvarṇakūṭa (Plates XLII-XLIII)

Hear the directions for the Hemakūṭa temple, composed of twenty-two parts. Sleeping (flat, adhering) *śikharas* are beautifully joined to every part (of the temple). 100

There are twenty-four *śikharas*. On the *rāhābhāga* on all four sides beautiful *vajramastakas* should be carved. 101

The *jāṅgha* with its elements and *pañcakarma* in the lower part is very beautiful. The prominent *pañcakarma* is made according to rules, with *khura* and other parts. 102

केवलमूर्ध्वभागेन द्विभागत्रिकूटान्वितम् ।
दीर्घच्छेदादियुक्तेन शिखरञ्च परान्वितम् ।। १०३ ।।

खर्परः त्रिकूटभागे[1] सिंहादि दिक्चतुष्टये[2] ।
तदूर्ध्वे हेमकूटे च चूडाकारे मनोहरे ।। १०४ ।।

कलशद्वयभागेन सिंहादि शोभितं तथा ।
स्वर्णकूटमिति ख्यातं तन्त्रशास्त्रानुसारतः ।। १०५ ।।

तथा भागान्तरं वक्ष्ये शृणु शीर्षादि[3] सर्वदा ।
नानाकारं तथा भागं देशकालानुसारतः ।। १०६ ।।

विना भागविभागेन वृथा हि श्रमकेवलम् ।

[कोणकभागः]

कोणके दक्षिणदिशि वसु वा बाणभाजितम् ।। १०७ ।।

आमलक्यादियुक्तेन जायते मुख्यतस्तथा ।
देशान्तरे तथा वेदे भाजयेत् कोणकं प्रति ।। १०८ ।।

शृणु भेदान्तरम् अत्र आमलक्यान्तरे तथा ।
फेणिः पीठाकृतौ छेदः सहच्छेदः चतुष्टयम् ।। १०९ ।।

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[1] खर्परकूटभागेन, P.T.

[2] सिंहपार्श्वे चतुष्टये, P.T.

[3] शिष्यादि, P.T.

Only in the upper part (of the temple) two sections are joined to the *trikūṭa* by a long groove to form a spire. 103

On the top crowning part (*kharpara kūṭa*) there are lions on all four sides. Above that on the Hemakūṭa there are beautiful crests.[1] 104

On both sides of the *kalaśa* lions decorate the place. This (temple) is famous in the Tantra Śāstras under the name of Suvarṇakūṭa. 105

(Ex. Gaurī Temple, Bhuvaneśvara)
(Further descriptions of this temple in *ślokas* II. 699-707).

General Description of the Various Elements of the Śikhara[2]

I am telling about another part. Hear about the crowning element of the temple and its distinctive parts which are of various types according to time and place. 106

Without (observing) the divisions and subdidivisons, your efforts will be vain.

Koṇakas (Plates XLIV-XLV)

The *koṇaka pāga* can be of eight or five parts. 107

Type 1

The *āmalakī* joined with other (sections) is its main (feature). Inside one part the *koṇaka* is divided into three sections (from *bhūmi āmalakī* to *bhūmi āmalakī*). 108

(Ex. Rekha temple at Charrā near Purulia, see R.D. Banerjee, History of Orissa, p. 120).

Type 2

Hear, in some varieties there are plinth-like *pheṇis* between the *āmalakīs*, altogether four (sections) with the incisions. 109

(Ex. Vaitāla Deul, Bhuvaneśvara, Plates XXXVIII-XXXIX)

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[1] The Gaurī temple underwent repairs in recent times, and therefore it is difficult to ascertain the original shape of the roof and its crowning elements.

[2] Identifications of the single parts of temples, as given in *ślokas* 106-151, are, with a few exceptions, tentative, because descriptions are not clear.

संकीर्णभेदच्छेदास्तु निम्नदेशे समानतः ।
ऊर्ध्वे आमलकीभागः तृतीयः कणिकाकृतिः ।। ११० ।।

ऊर्ध्वकोणे द्वितीये च कोणच्छेदद्वयं तथा ।
निम्नोर्ध्वे रेखयुक्तेन क्षुद्रच्छेदानुसारतः ।। १११ ।।[१]

मध्ये रथकयुक्तानां कोणकभेदः जायते ।
कुम्भाकृतिः तथा छेदः मध्ये च रथकाकृतिः ।। ११२ ।।

खोदयेत् निपुणः शिल्पी छेदकोणः स उच्यते ।
क्वचित् देशान्तरे स्थाने केवलं छेदकाकृतिः ।। ११३ ।।[२]

वसुभागेन संयुक्तः कोणकः छेदयुग्मकः[3] ।
आमलक्यादियुक्तेन नानाभेदः स जायते ।। ११४ ।।

वृत्तपीठसमो भागः कोणकः छेदभेदतः ।[४]
नानाकारे तथा कोणः कोणकभागनिर्णयः ।। ११५ ।।

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[१] ऊर्ध्वे पेरुणी द्वयोर्युक्तेः कोणच्छेदाकृतिः क्वचित् ।
निम्नोर्ध्वे रेखकर्म च क्षुद्रच्छेदानुसारतः ।। MS. 2.

[२] खोदयेत् निपुणं शिल्पी छेदे सौम्यः सुखावहः।
मध्यदेश समस्थाने केवलं वज्रमस्तकम् ।। MS. 2.

[३] रेख शोभितम्, MS. 2.

[४] भद्रपीठसमोभागः कोणकः बहुभेदतः । MS. 2.

Type 3

With equal narrow divisions in the lower part and an *āmalakī* above, the third section is in the form of a *kaṇi*. 110

Type 4

On the vertical *koṇaka* and also on the other one there are two chases (on either side). These narrow chases are joined to the *rekha* spire following (the upper movement). 111

Type 5

When it has *rathakas* (projecting *śikharikās* or *vajramastakas*) in the middle, the *koṇaka* is of a different kind. The sections (*vajramastakas*) are in form of *kumbhas*, and in the middle there is the form of a *rathaka*. 112

(Ex. Mārkaṇḍeyeśvara Temple, Bhuvaneśvara, Plate XLIVc).

Type 6

The expert Śilpin should carve corner chases, called *koṇacheda*. On another place there are only incisions. 113

(Ex. Paraśurāmeśvara Temple, Bhuvaneśvara, Plate XLIVb)

Type 7

With eight parts conjoined this *koṇaka* has two chases (on either side). With an *āmalakī* and other elements (the *koṇaka*) is of various kinds. 114

(Ex. Ananta Vāsudeva Temple, Bhuvaneśvara, Plate XXXVI)

Type 8

When it is in the form of rounded *pīṭhas*[1] of similar form, the *koṇaka* is structured by incisions. The *koṇakas* are of various shapes. This is the section dealing with the *koṇaka* element. 115

(Ex. Mukteśvara, Kedāreśvara, Brahmeśvara, Bhāskareśvara temples, Bhuvaneśvara)

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[1] *Pīṭha* in the sense of *bhūmi*, the term most in use. *Vṛtta-pīṭha* is circular, *bhadra-pīṭha* square.

[अनुराहाभागः]

शृणु संक्षेपतः अत्र अनुराहादिभागकम् ।
अनर्थराहामध्ये च क्षुद्रस्तंभाकृतिर्भवेत् ।।[१] ११६ ।।

कोणकपार्श्वदेशे च अनर्थमध्यवर्त्तिनी।
कथ्यन्ते अनुराहाणि कदा वा[२] धारमूलकम्[३] ।। ११७ ।।[४]

एतानि त्रिविधः प्रोक्तः गुणकुम्भगृहादयः[५]।
नानाकृतिस्तथा कर्म[६] कर्मभेदो हि केवलम् ।। ११८ ।।

लम्बाकारं तदा क्षेत्रं अनुराहा विचक्षणम् ।
समभागे तथा दैर्घ्ये समभागानुभागिकम्[७] ।। ११९ ।।

बन्धनादेशमारभ्य यावत् कण्ठस्थलं तथा ।
अनुराहा समो भागो लम्बाकारो मनोहरः ।। १२० ।।

समभागे तथा दैर्घ्ये[८] समभागानुभागिकम्[९] ।
प्रस्थे च क्षीणयुक्ते[१०] च भागस्तत्र स जायते।। १२१ ।।

कुम्भिका प्रतिच्छेदेन कुम्भाकारे यथाक्रमे ।
गुणः सः सुमनाकारे गृहच्छेदान्तरे तथा[११] ।। १२२ ।।

नानाकारे तथा कर्म पार्थक्यं जायते क्वचित् ।
मात्रं मुख्याः त्रयो भेदाः अनुराहादिनिर्णयः ।। १२३ ।।

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[१] अनर्थराहदेशे च छेदकोणाकृतिः भवेत् । P.T.
[२] कदाचित्, P.T.
[३] ०सज्ञया, P.T.
[४] कुर्यात्तु धाररूपेण अनुराहं मनोहरम् । MS. 2.
[५] ०गुणादयः, MS. 1.
[६] बन्धाकृति तथा कर्म, MS. 2.
[७] प्रस्थभागानुसारतः, MS. 2.
[८] स्तम्भे, P.T.
[९] स्तम्भः तोरणं गम्बुजाकृति, P.T.
[१०] रेखंयुक्ते, MS. 2.
[११] छेदे स सुमनाकारकोणछेदान्वये तथा । MS. 2.

Anurāhās (Plate XLVI)

Hear, I am explaining briefly the *anurāhā* and its parts. Between the *anartha* and the *rāhā* it is in the form of a narrow pilaster. 116

On both sides of the *koṇaka* is the *anartha* which is in the middle (between *koṇaka* and *anurāhā*). The *anurāhā* is sometimes known as *dhāra* (chamfer). 117

These are said to be of three different kinds, known as *guṇa, kumbha* and *gṛha*. These elements are of various shapes depending on the architecture. 118

The long narrow ground is the characteristic feature of the *anurāhā*, the length being divided horizontally into equal sections. 119

Starting from the (lower) *bandhanā* it reaches up to the neck-part. The *anurāhā* is beautiful in its long extension of equal width. 120

Guṇa

In these equal divisions there are equal sections vertically. Horizontally they are divided into narrow parts. 121

(Example: Mukteśvara temple, Bhuvaneśvara)

Kumbha

In every section there is a *kumbhikā*, the *kumbha*-like shapes are placed in a row.

(Example: Citrakāriṇī temple, Bhuvaneśvara)

Guṇa is shaped like a flower bouquet and occurs next to the *gṛha* (on the *anartha*). 122

(Example: Mukteśvara Temple, Bhuvaneśvara)

Various kinds of works sometimes produce still other types. But (these) three are the main types applied on the *anurāhā* and other parts. 123

क्वचित् देशानुसारेण मिश्रबन्धः स जायते ।
द्विभागयुक्तभागेन रचयेत् कुम्भिकादयः ।। १२४ ।।

[अनर्थबन्धः]

ततः परं शृणु भेदान् अनर्थबन्धमुत्तमम् ।
बाणभेदे अनर्थश्च जायते प्रमुखालये ।। १२५ ।।

अनर्थः पट्टिका कुम्भः पद्मकेशरमेव च ।
रथका[१]मण्डलद्वारं[२] नानाकारे रथोत्तमे ।। १२६ ।।

युक्तक्षेत्रं[३] गुणाकारं केवलं छेदसन्निभम्[४] ।
गर्भकम् आद्ये प्रान्ते च[५] अनर्थः स विधीयते ।। १२७ ।।

पट्टिका अधमा चैव कुम्भका मध्यमा तथा ।
केशरबन्धना श्रेष्ठा अनर्थे सुमनोहरा ।। १२८ ।।

कुम्भाकारे तथा क्षेत्रे द्विभागः वलिका तथा[६] ।
कुम्भपादः अधोदेशे ऊर्ध्वकुम्भो विशेषतः[७] ।। १२९ ।।

छेदयुक्ते तदा कुम्भं कारयेत् कलशाकृतिम् ।
(तथा) दीर्घतरं क्षेत्रं[८] पद्मकेशरकल्पितम् ।। १३० ।।

क्षेत्रे च तोरणाकारे छेदादि कारयेत् सुधीः ।
कर्णिका कलिकायुक्तं मध्यक्षेत्रे मनोरमा ।। १३१ ।।

रथकाः सर्वदा दिव्याः नानारथसुशोभनाः ।
भूमियुक्तः सदा रेखप्रासादः शिखराकृतिः ।। १३२ ।।

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[१] अर्थका, MS. 1.

[२] द्वारमण्डलम्, MS. 2.

[३] क्षुद्रक्षेत्र, P.T.

[४] कोणकच्छेदपार्श्वगे, MS. 2.

[५] गर्भदैर्घ्याकृतिः बन्धः, MS. 2.

[६] कलिकाकृतिः, P.T.

[७] कुम्भोदरं तथा, MS. 2.

[८] दैर्घ्यान्तरक्षेत्रे, P.T.

Sometimes, according to the regional practice, the *anurāhā* can be of mixed type (*miśrabandha*). This is made by joining two different designs, like a *kumbhikā* and others. 124

Anarthas (Plate XLVII)

Next hear the different types of the excellent *anartha-bandha*. It is mainly of five types found on prominent temples 125

The various types of *anartha* are: *paṭṭikā, kumbha, padma-keśara, rathaka, maṇḍala-dvāra.* 126

Paṭṭikā

The attached field is *guṇa* shaped and has the appearance of only line-incisions (with bevelled edges) reaching from the base to the top. That is known as the (*paṭṭikā*) *anartha.* 127

(Ex. Mohinī temple, Bhuvaneśvara, Plate XLVIIId)

Paṭṭikā is the lowest type, *kumbha* is middling, *keśarabandha* is the best and most beautiful on the *anartha.* 128

Kumbha

The *kumbha*-shape covers two divisions in the form of a round moulding, the foot of the *kumbha* is in the lower part, above is the *kumbha* proper. 129

That kumbha should be carved by incisions in the form of a *kalaśa*,

Padma-keśara

Where the field is more elongated, the *padmakeśara* should be designed. 130

The expert should carve that field by incisions in the form of *toraṇas* with *karṇikā* and *kalikā* in the beautiful central part. 131

(Ex. Paraśurāmeśvara temple, Plate XLI-XLVIIIc)

Rathaka

The *rathaka* is always beautiful on the *rekha* temple, with its many *rathas* in the form of *śikharas* with base. 132

सर्वलक्षणसम्पन्नं विमानं पागधारिणी ।
एवं कृत्वा तदा[१] रेखकैलासं रथमन्दिरे ।। १३३ ।।

द्वाराकारं तदा क्षेत्रं स्तम्भाकारं द्वयं तथा ।
अध ऊर्ध्वे च रेखाणां मध्यांशे च गवाक्षकाः ।। १३४ ।।

एवं बाणान्वयो पागः अनर्थनामधारणः ।
छेदभाग इति ख्यातः पागमध्ये सुशोभनः ।। १३५ ।।

[राहापागः]

निम्ने च भूमिदेशे च[२] ऊर्ध्वे आमलकशिला ।
मध्ये च कदा वा दीर्घा पार्श्वे रथकः शोभनः ।। १३६ ।।

सर्वदा विषमक्षेत्रे भागस्तत्र सुशोभनः ।
केवलं छेदयुक्तेन अलङ्कारणि कारयेत् ।। १३७ ।।

शृणु त्वं छेदभेदांश्च दीर्घाकारे च सप्तधा ।
छेदाः गुणाः तथा भेदा गम्बुजः कणिकाकृतौ ।। १३८ ।।

वज्रमस्तकं दीर्घेन वर्त्तुलं रेखसन्निभम् ।
यदाकारः तथा राजबन्धः सः[३] ऊर्ध्वभागतः ।। १३९ ।।

स्थलमारभ्य सूक्ष्मान्तं राहापीठं तदुच्यते ।
समस्तसहजभूमिः[४] समाकारे समन्वये ।। १४० ।।[५]

छेदयेत् भूमिरूपे च केवलं कोणखण्डिता ।
एतानि छेदरूपाणि[६] निम्ने च वज्रमस्तकम् ।। १४१ ।।

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[१] विधानतो, P.T.

[२] कोणकछेदानाम्, P.T.

[३] राहो बन्धना, P.T.

[४] पीठ, P.T.

[५] मूलमारभ्य चूलान्तं राहपीठः स उच्यते ।
समस्त सहजं पीठे क्रमसंकुञ्चिताकृतौ ।। MS. 2.

[६] एते च छेदभेदाः स्युः, P.T.

Endowed with all the features of the *vimāna-pāga*, this (is made) on the Rekha-Kailāsa, on the Ratha temple. 133

(Example: Ananta Vāsudeva, Liṅgarāja and other Rekha temples, Bhuvaneśvara, Plates XXXVI, XXXVII).

Maṇḍala-dvāra

On this door-like field there are two pillarlike forms. Below and above there are lines and in the middle portion a *gavākṣa*. 134

(Example: Mārkaṇḍeyeśvara temple, Plate XLVIIc)

In this way five (types of) *pāga* go under the name of *anartha*. It is called *cheda bhāga* and is most beautiful in the middle of the *pāga*. 135

Rāhā (Plates XLVII-XLVIII)

Starting below, at the level of the beginning of the *bhūmis* upto the *āmalakī* stone above, it is made vertically in the central part, with beautiful *rathas* on the sides. 136

This part is always connected with the *viṣama* region. The ornamentation should be made only by incisions. 137

Hear about the different vertical divisions and their shapes which are of seven varieties: The *cheda* and *guṇa* varieties, the *gambuja* and the *kaṇikā*, 138

the elongated *vajra-mastaka*, the *vartula* and the *rekha*. Whatever the form of the *rāhā*, it is placed above the *rāja-bandha*.[1] 139

Starting from the lower level upto the narrow end it is called the *rāhāpīṭha*. The whole *pīṭha* is made up of innate levels of the same shape in a harmonious order 140

Cheda

When cut into plinth-like sections, and only the corners are bevelled, these are the *cheda* types which have a *vajra-mastaka* below (at the base). 141

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[1] See Liṅgarāja (Donaldson Vol. II, Fig. 1951).

अप्सरोविग्रहः पार्श्वे अन्ते सिंहः सुविस्तृतः ।
नानालङ्कारयुक्तेन छेदराहा तथा कृता ।। १४२ ।।

समक्षेत्रे समानेन समाकारे समानतः ।
अन्ते ऊर्ध्वकोणभागे कुटिलच्छेदं खोदयेत् ।। १४३ ।।[१]

मध्ये तोरणच्छेदञ्च अर्धवर्त्तुलकेशरम् ।
एतानि गुणभेदानि[२] नानाकारे मनोहरे ।। १४४ ।।

भेदे हि मुख्यभेदश्च[३] ऊर्ध्वदेशे यथाक्रमे ।
द्विविधं छेदमाप्नोति[४] संकीर्णस्थलभेदतः ।। १४५ ।।

स्थलभेदाः सम्पूर्णाश्च सङ्कीर्णा क्षीण-अङ्गिनी ।
स्थलभेदे सदा क्षेत्रं दैर्घ्याकारे विभाजयेत् ।। १४६ ।।[५]

प्रतिभागे मध्यक्षेत्रे तोरणाकृतिमन्दिरम् ।
छेदभागे तदा भागं केवलं रथकाकृतौ ।।[६] १४७ ।।

गम्बुजः इति संख्यातः राहावर्धन[७]कारिणी ।
स्तम्भयुक्ते सम्पूर्णाङ्गं क्रियते गम्बुजाकृतिः ।। १४८ ।।

अन्यथा एक[८]भेदेन वज्रमस्तक-आकृतिः ।
रथकभेदयुक्तेन शिल्पकारसमर्थितः ।। १४९ ।।[९]

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[१] समक्षेत्रे समानेन क्रमसंकुञ्चिताकृतौ ।
उभयपार्श्वदेशे च कुटिलच्छेदं खोदयेत् ।। MS. 2.

[२] एते हि गुणभेदा स्युः, P.T.

[३] भेदानां मुख्यभावेन, P.T.

[४] द्विविधश्छेदस्तत्कृत्यं, P.T.; त्रिविध०, MS. 2.

[५] त्रिभागस्थलभेदं च संङ्कीर्णपार्श्वमण्डलम् ।
मध्यक्षेत्रे यथाक्षेत्रदैर्घ्याकारे विखोदयेत् ।। MS. 2.

[६] छेदोपरि तदा भाग उच्चेन रथकाकृतौ ।। MS. 2.

[७] मण्डन, MS. 2.

[८] सम०, P.T.

[९] अन्यथा स्तम्भसंयुक्ते वज्रमुण्डं च खोदयेत् ।
रचयेत् भेदयुक्तेन शिल्पाचारसमर्थितम् ।। MS. 2.

On the sides (of the *vajra-mastaka*) there are figures of Apsarasas, and above a very big lion figure. The *cheda* type of *rāhā* is made in this way with many ornaments. 142

(Example: Liṅgarāja, Brahmeśvara, Ananta Vāsudeva and other Rekha temples, Plates XXXVII, XLVIIIe, XXXVI).

Guṇa

With equal sections in the same shape one should carve curved incisions at the upper corners. 143

In the middle there is a *toraṇa*-incision (and around) a half-circle of filaments (*ardha-vartulakeśara*). This is the *guṇa* type which is of many beautiful kinds. 144

(Example: Mukteśvara temple, Plate XLVIIb)

Gambuja

In this type the main feature is that the upper part gradually narrows towards the top. There one finds two types of carvings. 145

Depending on the space available they are completely filling it, narrowing towards its top. One should always divide this field vertically. 146

The centre of every such element is carved in the form of a *toraṇa*. This part raised above the narrow sections is in the form of a *rathaka*. 147

This is known as *gambuja*, enhancing the *rāhā*. This *gambuja* type is completed by (the addition of) pillars. 148

(Example: Mohinī temple, Bhuvaneśvara,[1] Plate XLVIIId, Lakṣmaṇa temple, Sirpur; Donaldson Vol.II, Fig. 1963).

Vajramastaka

Another alternative type, in the shape of a *vajramastaka*, is recommended by architects to be made on the Rathaka type of temple. 149

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[1] On this temple the decorative carvings mentioned in the text have only reached the stage of outline-incisions.

राहापीठे तथा न्यसेत्पार्श्वे स्तम्भः विशेषतः ।
बन्धना ऊर्ध्वदेशे च गर्भकं[१] मध्यवर्तिनी ।। १५० ।।

पद्मपत्रं द्विरेखायां नियुक्तं स्तम्भशोभनम् ।
पुष्करं कलिकायुक्तं स्तम्भान्ते[२] वज्रमस्तकम् ।। १५१ ।।

[राहाविग्रहः]

तन्मध्यवर्तिभूमौ तु नानाविग्रहखोदनम् ।
नाना पौराणिका मूर्तिर्यथा देवस्य मण्डपे ।। १५२ ।।

विशेषे गर्भकस्थानं शिवस्थानं तदुच्यते ।
नानाभेदे तथा न्यसेत् शङ्करं चन्द्रशेखरम् ।। १५३ ।।

नटाम्बरं नटाकारे यौगिके यौगिकासने ।
नानाभेदं यथा शास्त्रे गर्भकस्थलं पूरयेत् ।। १५४ ।।

शुभनक्षत्रयुक्तेन पूजयेत् गर्भकं तथा ।
भूसुरेण समायुक्ते विश्वकर्मादिपूजनम् ।। १५५ ।।

सदा ध्यानानुसारेण गर्भकाधिपशङ्करम् ।
विग्रहकरणं मुख्यं[3] शास्त्रानुकल्पने[४] यथा ।। १५६ ।।

एतानि मुख्यकार्याणि रथकाकृतिराहके[५] ।
नानाभेदे तथा न्यसेत् केसरीं केसरीमुखम् ।। १५७ ।।

सिंहमुखादियुक्तेन प्रासादं मण्डयेत् सुधीः ।
कण्ठदेशान्तं तत् स्थानं (शीर्षदेशः)[६] स उच्यते ।। १५८ ।।

कण्ठदेशान्तरे रम्ये खर्परं कलशादयः ।
सर्वाङ्गच्छेदयुक्तेन प्रासादकर्म कारयेत् ।। १५९ ।।

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[१] छेदद्वारिका, MS. 2.

[२] मूलै च, MS. 2.

[3] मोक्ष, P.T.

[४] तन्त्र शास्त्र, MS. 2.

[५] ०मन्दिरे, P.T.

[६] खर्परो नाम, P.T.

On the base of the *rāhā*, pillars should be placed, especially on the sides. Above the *bandhanā* in the middle is a hollow part (*garbhaka*). 150

(Example: Vaitāla, Śiśireśvara, etc.)

The pillars are made beautiful with lines of lotus-petals, or with lotus-buds. Above the pilasters, the *vajramastaka*. 151

(Example: Mārkaṇḍeyeśvara temple, Plate XLVIIc. Paraśurāmeśvara temple, Bhuvaneśvara, Plate XLVIIIc).

Images on the Rāhā

In the central field various images can be carved, various *paurāṇic* images, corresponding to the deity of the tmple. 152

Especially on the *garbhakasthāna* which is called *śiva-sthāna* (abode of Śiva) various images of Śaṅkara-Candraśekhara should be placed. 153

It can be a Naṭāmbara in the form of a dancer or a Yogin in yogic *āsana*. As mentioned in the Śāstras (this field) can be filled with images of various kinds. 154

At the time of an auspicious constellation the Brāhmaṇas should perform the worship together with the chief Śilpin (Viśvakarman) and others. 155

The image of Śaṅkara, the Lord of the *garbhaka*, should always be carved according to the description in the meditation (*dhyāna*) given in the main Śāstras. 156

These are the main works in the Rathaka type of temple. Many different kinds of lions and lion-faces should be placed there. 157

The expert sculptor should decorate the temple with lion-faces and other images. What is above the neck-part (*kaṇṭha deśa*) that is called the top-part. 158

Above the neck-part there is the beautiful *kharpara*, the *kalaśa* and other elements. Thus the work of the temple should be completed by carving all its parts and divisions. 159

गूढं गूढतमं विद्या सर्वशास्त्रपयोनिधिः ।
शिल्पं नवनितन्याये निर्यासं कलसमपि ।। १६० ।।[१]

विश्वकर्माकृतं शास्त्रं मयदानवकल्पितम्[२] ।
पृथग् रीतिस्तथा भेदः किं वर्णयामि दुष्करम् ।। १६१ ।।

केवलं भेदज्ञानार्थं देशाचारविधानतः ।
अतिसंक्षेपत उक्तो यथा शास्त्रानुसारतः ।। १६२ ।।

[विमानमालिनी]

अधुना तान्त्रिकाः भेदाः यत्कीर्तिः सुमनोहरा ।
विमानं केवलं दृश्यं सर्वभागान्तभागिकम् ।। १६३ ।।

प्रासादस्य मूलो भूमिः भूम्याकारे च गर्भकः ।
भूमिः द्विविधा सा मुख्या समा वा विषमा तथा ।। १६४ ।।

चतुरस्रं विना भूमिर्न सम्भवति अन्यथा ।
तदुक्तः द्विविधः ख्यातः गर्भकभूमिरूपतः ।। १६५ ।।

विषमक्षेत्रं या भूमिः गृहं तदनुसारतः ।
श्रेष्ठ इति समाख्यातः प्रासादः सौधिकागमे ।। १६६ ।।

कूटयुक्तं सदा क्षेत्रं कूटमुख्योर्ध्वे केवलम् ।
कोणकमस्तकभागः[३] सर्वदा जनमोहनः ।। १६७ ।।

कूटं गभीरं यत्स्थाने[४] गर्भदेशक्रमे यथा ।
मुखटास्तत्र शोभन्ते एषः क्रमः न संशयः[५] ।। १६८ ।।

एषः भेदो यदा श्रेष्ठो तदा द्राविड उच्यते ।
वाडभी देशभेदेन कार्यभेदे मनोहरे ।। १६९ ।।

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[१] शिल्पतत्त्वं विना ज्ञानं सर्वं हि निष्फलं भवेत् ।
नवनीतं यथा क्षीरे निर्यासः शिल्पकौशलम् ।। MS. 2.

[२] मर्यादानवकल्पितम्, P.T.

[३] कौशलमस्तको भागः, P.T.

[४] यो भागो, P.T.

[५] एतानि क्रमनिश्चयम्, P.T.

Secret, most secret is the knowledge of Śilpa which is the Milk-ocean of all Śāstras, as butter is the essence (of milk). 160

The Śilpa Śāstra of Viśvakarman (and the other) of the Dānava Maya are distinct, separate systems (*rītis*). How shall I explain this perplexing subject? 161

Only to understand the different types according to the rules and practice of this country, they are described very briefly according to the (local) Śāstras. 162

Vimānamālinī Temple

Now (I shall speak) about that most beautiful temple of tāntric type, where all around, on top of every part (of the body) only *vimānas* (spires) are seen. 163

The basis of the temple is the ground. The body of the temple is made according to the shape of the ground. The plan is mainly of two types, square and rectangular. 164

No groundplan other than quadrangular should be made. Of the two types mentioned above, 165

the rectangular groundplan and the temple made according to it is declared to be the best by the Saudhikāgama. 166

It is always made with spires (*kūṭa*), out the spires are only in the upper half. The head-part of the *koṇakas* always delights people. 167

The deep vessel placed at the top of the *garbha* is embellished by the *mukhaṭā*. This is without doubt the established order 168

This type, when at its best, is called Drāviḍa by name. In other regions, made in beautiful architectural style, it is (called) Vāḍabhī.[1] 169

[1] Cf. Trikāṇḍaśeṣa-Koṣa II.2.5: *devīgṛham tu valabhī.*

वाडभी यदि दृश्येत गोमुखाकृतिः (सा) किञ्चित् ।
विमानमालिनी माला स्वतन्त्रः पागनिर्णयः।। १७०।।

वाडभी सिंहमुखा च आमला विहीना तथा।
कोणकपागहीना च वाडभी जातिनिर्णयः।। १७१ ।।

वेतालहेमकूटाभ्यां वाडभी आगमान्वये।
विमानमालिनी श्रेष्ठा कोणकः कोणकाकृतिः[1]।। १७२ ।।

सर्वाङ्गगुणसम्पन्नं सर्वाङ्गमतिशोभनम् ।
नानालङ्कारयुक्तेन सर्वतन्त्रस्वतन्त्रकम् ।। १७३ ।।

पूर्वे वर्णितं यद् रूपं तद् रूपं भूमिच्छेदनम् ।
छेदनान्ते तथा पूजा भूमिसम्मिश्रणान्तरे।। १७४ ।।

शृणु त्वं गठनश्रेणीं भेदं प्रकारमेव च ।
यन्त्रमूर्तिः तथा गुणं स्थानाङ्गाभरणं तथा ।। १७५ ।।

पीठं जाङ्गो यथारीतिः पञ्चकर्म सुकौशलम् ।
जाङ्गः भित्तिः तथा बन्धः बन्धना शिर[2]मण्डना ।। १७६ ।।

कामबन्धो नागबन्धो शिखरे छेदमण्डलम् ।
पूरयेत् शुभलग्ने च वासरे च शुभक्षणे ।। १७७ ।।

गर्भस्थानस्य निर्माणं प्रारम्भं कुरुते द्विजः ।
नृपादिसचिवाः श्रेष्ठाः पुरोधा राज्ञी एव च ।। १७८ ।।

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[1] कुशला कोशलाकृतिः, P.T.

[2] भित्ति, MS. 2.

When the Vāḍabhī (temple) looks somewhat like the head of a cow, it is a Vimānamālinī *mālā* (encircled by garland of spires). Its *pāgas* are composed independently. 170

In the Vāḍabhī the lion figure is most prominent, there is no *āmalakī* and no *koṇaka pāga* (in the upper part). These are the characteristics of the Vāḍabhī order of temples. 171

Vaitāla and Hemakūṭa temples are Vāḍabhī, according to the Āgamas. Vimāna-mālinī is the best. Its *koṇakas* are prominent. 172

All parts are endowed with best qualities. All sections are very beautiful with various ornamentations. It is a special type, independent from all others, following the Tantras. 173

The ground should be excavated in the form described before. After digging the foundations and performing *pūjā*, the ground has to be levelled. 174

(The purification rites described in *ślokas* 240-242 should have been inserted here, according to the order of procedure.)

Hear about the different styles of construction, about the images made on *yantras*, their lines, the postures of their limbs and their ornaments. 175

The method for skilfully making the plinth, the *jāṅgha*, the *pañcakarma*, the *jāṅgha*-wall, the friezes and the string-course: decorating the top of the wall, 176

are to be completed with the love-scenes, the serpent-pillars, the spire and the groove all around the *śikhara* at an auspicious position (of the planets), on an auspicious day and in an auspicious moment. 177

The construction of the temple is begun by the Brāhmaṇa, the excellent King, the Minister, the royal Priest and the Queen, 178

सर्वशिल्पी तथा[१] भाटो दैवज्ञ उत्तमः तथा ।
सहितं पीठपूजान्ते गर्भसूत्रान्तस्थापनम् ।। १७९ ।।

[गर्भकशङ्करपूजा]

पीठारम्भस्तथा काले कल्पिते बलिपूजनम् ।
दुर्गा काली तथा रौद्री गर्भांशे[२] भुवनेश्वरी ।। १८० ।।

मध्यदेशे तथा केन्द्रे पूजयेत् रुद्रशंकरम् ।
नटाम्बरादि या मूर्तिरुग्रभेदे सुनिश्चिते ।। १८१ ।।

नटाम्बरो महाकाल उग्रताण्डवलक्षणः ।
सौम्यभेदे तदा मेरुः[३] नटभैरव एव च ।। १८२ ।।

पूजयेत् सविधिस्तत्र उपचारादिभिस्तथा ।
पुष्पं धूपः तथा दीपः खेचरान्नं च पायसम् ।। १८३ ।।

शृणु तद् गर्भकाधीशं शङ्करं नटधूर्जटिम्[४] ।
ध्यानं यन्त्रं तथा न्यासं शब्दैः[५] सुमनोहरैः ।। १८४ ।।

उमामहेश्वरौ पूर्वे सद्योजातश्च पश्चिमे ।
त्र्यम्बकं दक्षिणे चैव उत्तरे धूर्जटिं तथा ।। १८५ ।।

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[१] सर्वे च शिल्पिनः, P.T.

[२] भैरवी, MS. 2.

[३] ०कारे, P.T.

[४] शङ्करस्य स्वरूपकम्, MS. 2.

[५] न्यासपद्धतिं, P.T.

in a gathering of all the Śilpin, with the Bhāṭa (singing the praises of the King) and the best astrologer. After (performing) the *pūjā* of the foundations *(piṭha)*, the ground-plan *(garbha-sūtra)* is established.[1] 179

Pūjā to the Garbhaka Śaṅkara and his Śaktis (Fig.13)

At the time of starting the plinth, sacrifice *(bali)* is offered and *pūjā* is performed for Durgā, Kālī, Raudrī, and Bhuvaneśvarī, in the (four) sections (corners) of the shrine. 180

In the centre of the temple Rudra Śaṅkara will be worshipped. That image must be of Naṭāmbara or of any terrifying aspect (of Śiva). 181

Naṭāmbara and Mahākāla are represented in *ugratāṇḍava* form, and Naṭabhairava in a peaceful *(saumya)* aspect in the centre *(meru)*. 182

There worship should be done according to proper rules, with offerings of flowers, incense, light, rice mixed with pulses *(khecarānna)*, and rice cooked in milk *(pāyasa)*. 183

Naṭāmbara Images

Hear about the presiding divinity of the place, Śaṅkara Naṭadhūrjaṭī (with heavy matted hair), his meditation, and *yantra* and *nyāsa* in beautiful words. 184

Umāmaheśvara in the East, Sadyojāta in the West, Tryambaka in the South and Dhūrjaṭī in the North, 185

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[1] The text here omits an important part of the ceremonial connected with the beginning of the construction, which is described in the Saudhikāgama: After the ritual purification of the place and the offerings to the Nāgas in the eight quarters, the Rājā has to receive the chief sculptor and gratify him with gifts of clothes and a gold ring. Then *pūjā* is done in the centre of the ground of the shrine to the five aspects of Śiva on the *padma-pañcābja yantra*, and these five divinities are requested to remove all obstacles that might arise during the construction of the temple, cf. Saudhikāgama, I.41-93ff.

मध्ये तु वामदेवञ्च पञ्चरुद्रादि मुख्यतः ।
पूजयेत् वामदेवाख्यां रुद्रमूर्त्तिं सुनिश्चितम् ।। १८६ ।।

[वामदेवध्यानम्]

जटाजूटसमायुक्तं नागेन्द्रशिरभूषणम् ।
खड्गखर्परभूषञ्च मुण्डमालाधरं हरम् ।। १८७ ।।

पिङ्गलवर्णकेशञ्च पिङ्गलं नयनत्रयम् ।
विकटदशनं घोरम् ऊर्ध्वलिङ्गं दिगम्बरम् ।। १८८ ।।

नागयज्ञोपवीतं च अस्थिकङ्कालविग्रहम् ।
खट्वाङ्गखेटक-पात्रकपालखड्गशोभनम् ।। १८९ ।।

वामे शूलाग्रभेदेन प्रेतरूपादि छत्रकम् ।
त्रिशूलं परशुं शुभं सदा नृत्यपरायणम् ।। १९० ।।

Vāmadeva, the principal among the five Rudras, in the centre. Vāmadeva, an aspect of Rudra, should certainly be worshipped.[1] 186

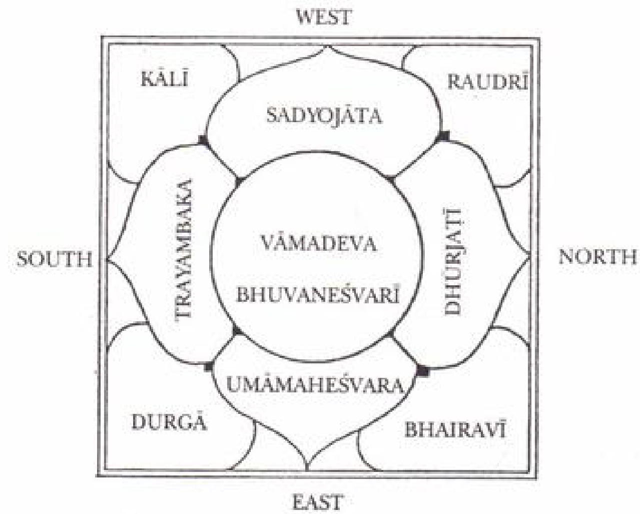


Fig. 13: Pañcābja Yantra
II. 180-186

Meditation on Vāmadeva (Naṭāmbara (ethereal dancer) **No. I),** Plate XLIXa)

With matted hair, the head adorned with the king of Nāgas, carrying sword and skull-bowl, Hara, wearing a garland of skulls, 187

having reddish hair, three reddish eyes and fierce teeth, furious, ithyphallic and naked, 188

with a sacred thread made of a snake, a skeletal body, adorned with *khaṭvāṅga* (skull-staff), *kheṭaka* (shield), skull-bowl and sword, 189

on the left a *preta* on the point of the lance (*śūla*), an umbrella, a trident and an axe, he is auspicious, always engaged in dancing. 190

[1] After that the conch is blown, and at that very moment the chief sculptor has to apply the measuring thread to a stone kept in readiness and begin to carve an image of the Garbhaka Śaṅkara. This image should be a dance image (*nṛtta mūrti*) of Śiva and is destined to crown the front of the temple. He may also carve the image of one of the secondary (*āvaraṇa*) *devatās* of the temple, but never the main image for the *garbhagṛha*. The following meditations (*dhyānas*) and *yantras* refer to this particular image of the Garbhaka Śaṅkara (Saudhikāgama, V.139-140).

एवं ध्यायेत् सदा देवं वामदेव नमोऽस्तु ते।
नटाम्बरं च तत् स्थाने पूजयेत् ध्यानपूर्वकम् ।। १९१ ।।

यन्त्रानुसारि[१] यद् रूपं ध्यानानुसारि(तं)[२] तथा ।

[नटाम्बरध्यानम्-२]

शृणु अपरभेदांश्च सौम्यविग्रहलक्षणम् ।। १९२ ।।

त्रिभङ्गस्थानं यत् स्थानं जटामुकुटमण्डितम् ।
केयूरहारग्रैवेयकुण्डलं कटाकानि च ।। १९३ ।।

कण्ठे दिव्यतरा भूषा अङ्गदाऽष्टभुजे तथा ।
वामे च दक्षिणभुजे ऊर्ध्वदेशे भुजङ्गिकाम् ।। १९४ ।।

खट्वाङ्गं दक्षिणे निम्ने वामे च पानखर्परम् ।
दक्षिणभुजः पाशेन नागराजसुशोभनः ।। १९५ ।।

वामे च शाम्भवी[३] मुद्रा दक्षिणदिगचुम्बिता ।
दक्षिणभुजस्तद्दानम् आश्रितं मुद्राभेदतः ।। १९६ ।।

वामस्तद् वामदेशे च अभयवरधारिणम् ।
उद्दण्डीदण्डभागेन उग्रनृत्याङ्गचालनम् ।।[४] १९७ ।।

विषमपादभङ्गी च नटाम्बरधरं हरम् ।
एवं रूपं सदा ध्यायेत् गर्भकाधिपरूपीणम् ।। १९८ ।।

[नटाम्बरध्यानम्-३]

वृषारूढं महादेवं जटाचन्द्रार्धशोभितम् ।
नानालङ्कारभूषा च वामे परशुमुत्तमम् ।। १९९ ।।

डमरुः रुद्रघण्टा च ध्यानमुद्रा सुशोभना ।
दक्षिणे नागपाशश्च शूलं रूद्राक्षं[५]मञ्जुलम् ।। २०० ।।

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[१] यन्त्राग्रशारिणी, MS. 1.
[२] ध्यानानुसारिणी, MS. 1.
[३] सम्भदा, MS. 1.
[४] उद्दडरूपयोगेन कुटिलनृत्याङ्गचालनम् ।। MS. 2.
[५] भीमाख्य, P.T.

Thus one should always meditate on the deity: Oh Vāmadeva, salutation to you! In that place Naṭāmbara should be worshipped according to the *dhyāna*. 191

His form should be in accordance with the *yantra* and with the *dhyāna*.

Meditation on Naṭāmbara No. II (ethereal dancer) (Plate XLIXc)

Hear about another type – an image of peaceful character (*saumya*). 192

Standing in *tribhaṅga* pose, adorned with a crown of matted hair, with armlets, broad necklaces, neck-ornaments, earrings and wristlets, 193

with divine ornaments on the neck, with armlets on all eight arms, with a snake held aloft by the right and left hands, 194

with a skull-staff in the lower right hand, a skullbowl in the left hand, a noose in one right hand, made of a beautiful Nāgarā 195

The left hand is turned towards the right side with *śāmbhavī mudrā*,[1] the right hand is in *āśrita mudrā* (lying on the hip). 196

With the left hand on the left side he shows the gesture of *abhayavara*,[2] dancing with sprawling legs and wild movement of limbs. 197

With asymmetrical legs, this is Hara, the ethereal dancer. In this form the Lord of the temple should always be meditated upon. 198

Meditation on Naṭāmbara No. III

Mahādeva is mounted on a bull, his matted hair adorned with the crescent moon, wearing various ornaments, with the best *paraśu* in his left hand, 199

and with *ḍamaru*, *rudraghaṇṭā* (bell) and the most beautiful *dhyāna-mudrā*, on the right side a serpent-noose, a lance and a beautiful string of *rudrākṣa*, 200

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[1] *Śāmbhavī mudrā* is a mystical *mudrā* in the Śaiva Āgamas of Kashmir. Cf. Abhinavagupta, *anubhavanivedana*, v.1.

[2] The Naṭāmbara images of this type do not exhibit the *abhaya mudrā* (fear not), but only the *varada mudrā* (bestowing gifts). It appears that the *abhayavara* has become a stereotype.

दक्षिणे ध्यानमुद्रा च विपरीताङ्घ्रिदर्शनम् ।
नटः सौम्योत्तमः शान्तः नटाम्बर नमोऽस्तु ते ।। २०१ ।।

स्मृत्वा एताँश्च विग्रहान्[१] नटरुद्रगणाधिपान् ।[२]
शृणु त्वं यन्त्रभेदांश्च यद् यन्त्रे न्यासविग्रहः ।। २०२ ।।

[नटाम्बरयन्त्रम्]

समचतुरस्रक्षेत्रे मध्ये मण्डलवर्त्तने ।
कारयेत् युगभागं तु त्रिरेखायुक्तमध्यमे ।। २०३ ।।[३]

लम्बाकारे तदा मध्ये मध्यरेखा सुविस्तरे ।
मध्यरेखा निम्नबिन्दुमारभ्य प्रस्थमध्यमे ।। २०४ ।।[४]

कीलयेत् प्रथमच्छेदं उभयपार्श्वे उत्तमे[५] ।
तद् पार्श्वरेखा[६]मालम्ब्य पार्श्वे[७] वेदगुणाङ्किते ।। २०५ ।।[८]

मध्ये लम्बाकृतौ वेदः मध्यरेखा समाश्रिता ।
पार्श्वच्छेदद्वयाकर्षि ऊर्ध्वदेशाङ्ग[९]भेदने ।। २०६ ।।[१०]

एतत्तु ताण्डवयन्त्रं सर्वताण्डवलक्षणम् ।
सर्वनृत्यरतां मूर्तिं कारयेत् शिल्पिपुङ्गवः ।। २०७ ।।[११]

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[१] स्मृत्वा एतानि भेदानां, . P.T.

[२] श्रुतं एतानि विग्रह नटविग्रह नटरुद्रगणाधिपः । MS. 1.

[३] चतुरस्रसमः क्षेत्रे मध्ये मण्डलमेव च ।
कारयेत् युगभागं च दैर्घ्ये प्रस्थे समानतः ।। MS. 2.

[४] कोणच्छेदद्वयं तत्र मध्यरेखाविचुम्बितम् ।
मध्यरेखा निम्नबिन्दुमारभ्य मध्यप्रस्थगे ।। MS. 2.

[५] छेदद्वये पार्श्वसमन्वये, P.T.

[६] युत्तेऽरेख, P.T.

[७] रेखा, P.T.

[८] छेदयेत् छेदयुग्मं च पार्श्वद्वयसमन्वये ।
तदूर्ध्वबिन्दुमारभ्य रेखाभ्यां वेदचुम्बिते ।। MS. 2.

[९] चालनम्, P.T.

[१०] मध्यप्रस्थोपरि मध्ये मध्यबिन्दुसमाश्रिते ।
पार्श्वदेशे यथा ऊर्ध्वे भाजयेत् गुणयुग्मकम् ।। MS. 2.

[११] ऊर्ध्वमध्ये भागयुग्मे त्रिभुजाकृति रेखकान् ।
एतानि ताण्डवे यन्त्रे नृत्यमूर्तिं समाचरेत् ।। MS. 2.

showing *dhyāna-mudrā* on the right side and his limbs (legs) extended in opposite directions. This is the most calm and peaceful dancer. Naṭāmbara, I bow to thee! 201

Remembering all these form of Naṭarudra, the Chief of the Gaṇas, hear about the different *yantras* on which these images are composed. 202

Naṭāmbara Yantra (Plate XLIXb and Fig. 14)

Inside a square field there is a circle, in which four divisions should be made with three lines (vertically and horizontally). 203

From the centre line diagonals spread out, starting from the lowest *bindu* upto the central horizontal line. 204

Above this, starting from the first point of crossing, two lines are drawn on the two sides. Resting on the side lines three squares are formed. 205

Vertically there are three divisions resting on the centre line. In the upper field there are two diagonals on both sides. 206

This is the *tāṇḍava yantra* containing all the characteristics of *tāṇḍava* (images). The expert Śilpin should compose this image which depicts all dance-forms. 207

नृत्यमूर्तिः सदा ख्याता सर्वदानन्दवर्धिनी।
छेदभेदः यथा यन्त्रे शरीरन्यासनिर्णयः।। २०८ ।।

[नटाम्बरः - १]

छेदोर्ध्वबिन्दुसंख्यातः त्रिकूटबिन्दुसञ्ज्ञकः ।
त्रिकूटस्थानयुक्तेन भ्रूमध्यस्थलमुत्तमम् ।। २०९ ।।

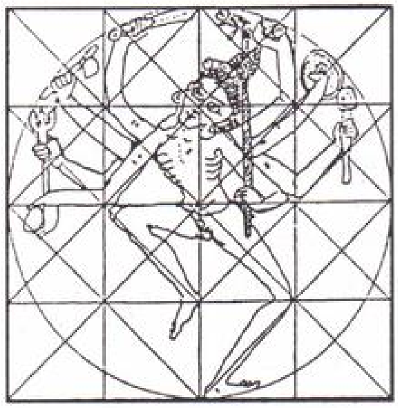
तदाक्रम्य तथा मुखमण्डलं तिर्यगाकृतिः ।
चतुर्थी दक्षिणच्छेदवर्त्तिनी[१] कण्ठदेशतः[२] ।। २१० ।।

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[१] भागे, MS. 2.

[२] मुखं तथा, MS. 2.

The Dance image is always renowned as giving great bliss. On the line-divisions of this *yantra* the composition of the body is established. 208



a) Naṭāmbara I



b) Naṭāmbara II



c) Naṭāmbara III

Fig. 14: Naṭāmbara
II. 208-239

Composition of Naṭāmbara I (Fig.14a and Plate XLIXa)

The *bindu* on the upper cross lines is known as the *trikūṭa bindu*. This place of the *trikūṭa* is best for setting the middle of the brows. 209

From there the face stands inclined. On the fourth right oblique line lies the neck-part. 210

हृदयं दक्षिणे छेदे[१] नाभिः मध्यबिन्दुस्थिता ।
तत्स्थलदेशमारभ्य पादयोः वामदक्षिणे ।। २११ ।।

दक्षिणवर्त्ति यश्छेदः वेदसंख्यकसन्निभः ।
करणीयं तथा जानु वामाङ्घ्रिः द्वितीयगुणे ।। २१२ ।।[२]

मध्यरेखार्धवामांशे वेदरेखांशे जानुनां ।
दण्डश्च प्रथमच्छेदे निम्नबिन्दुसमन्वये ।। २१३ ।।[३]

दक्षिणलम्बरेखायां दक्षिणप्रथमकरः[४] ।
द्वितीयभुजस्तन्निम्ने तृतीय[५]च्छेदसन्निभम् ।। २१४ ।।

निम्नाङ्गगुणपातेन तृतीयकरमिश्रितः ।
चतुर्थबाहुसंलग्ने चतुर्थबाहुसंख्यातः ।। २१५ ।।[६]

भुजदण्डः द्वितीयायां[७] रेखादेशे मनोरमे ।
वामोर्ध्वबाहुः ऊर्ध्वेन वामः लम्बगुणाकृतौ ।। २१६ ।।

ऊर्ध्वदेशान्वये दण्डः बाहुः छेदांशशोभनः ।
पुनस्तद् द्वितीयबाहुस्तन्निम्ने तृतीयावधि[८] ।। २१७ ।।

तृतीयः निम्नदेशे च पक्षकीलसमन्वितः ।
चतुर्थबाहुः साम्येन दक्षिणे युगकीलके[९] ।। २१८ ।।

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[१] पार्श्वे, MS. 2.

[२] दक्षिणपादपार्श्वे तु मध्यप्रस्थसमन्विते।
करणीयं तथा जानु दण्डं च त्रिभुजान्विते ।। MS. 2.
द्वितीयगुणे कार्यं वामाङ्घ्रिर्जानुकं तथा । P.T.

[३] मध्यरेखार्द्धवामांशे कोणच्छेदसमन्विते।
जानुदण्डं तथा निम्ने त्रिभुजस्य गुणान्वये ।। MS. 2.

[४] प्रथमे दक्षिणे करे, P.T.

[५] कोणछेदः, MS. 2.

[६] निम्ने च गुण संयुक्ते तृतीयत्रिभुजान्विते।
चुतर्थबाहुसंलग्ने दण्डप्रस्थानुसारतः ।। MS. 2.

[७] मध्यप्रस्थोपरि, MS. 2.

[८] कोणछेदसमन्विते, MS. 2.

[९] तत् तिर्यक् त्रिभुजस्य गुणावधिः, MS. 2.

The chest is on the right oblique and the navel on the *madhya-bindu*. Starting from that place the legs go to the right and the left side. 211

The (right) knee should be on the third cross-point to the right and the left foot on the second line. 212

To the left of the centre line is the (left) knee on the third line, and the shank is on the first diagonal starting from the lower *bindu*. 213

On the right vertical line the first right arm (from above) is placed. The second arm below that is along the third line. 214

Below that, joined with the line is the third (right) arm. The fourth arm is alongside (the other three arms). This is the fourth arm. 215

The forearm is on the middle horizontal, in the form of a beautiful line. Half the left upper arm goes upwards along the left vertical line. 216

The forearm is in the upper part, and the upper arm on a section of the beautiful oblique. Then the second arm below that goes along the third (oblique). 217

The third arm in the lower part is along the second oblique (from below). The fourth arm is slanting (downwards) to the fourth right oblique (from above). 218

[नटाम्बरः -२]

प्रथमरेखामारभ्य शम्भवाख्यः करस्तथा ।
तद्रेखासन्निभे दक्षे लम्बाकारे भुजद्वये ।। २१९ ।।[१]

तृतीयः[२] वामभुजायां चतुर्थच्छेदलम्बिनी[३] ।
दण्डञ्च वेदकीले तु स्पर्शिता कर्परादपि ।। २२० ।।

लम्बाकारे चतुर्थो च तृतीयो लम्बकाकृतिः ।
भुजदण्डस्तथा वामे द्वितीयच्छेदसन्निभे ।। २२१ ।।

पुनः शृणु दक्षभेदं तृतीयकरविवृतिम्[४] ।
द्वितीयच्छेदयुक्तेन बाहुदण्डसमन्वये ।। २२२ ।।

चतुर्थदक्षिणभुजः स्कन्धमारभ्य निम्नगः ।
बाहुः समान्तभावेन द्वितीयच्छेदसंयुतः ।। २२३ ।।

दण्डभावे तथा दण्डः स्वकटिस्पर्शितः पुनः ।
दक्ष[५] जानु तदालम्ब तृतीयकरभूषितम्[६] ।। २२४ ।।

प्रथमच्छेदमारभ्य दक्षदण्डञ्च पूर्ववत् ।
यावद् निम्ने च पीठे[७] च उभयबाहुमध्यगे ।। २२५ ।।

नाभिः तृतीयच्छेदेन कटिभागः तु दक्षिणे ।
वामपादस्तथा कुम्भे तृतीयजानुस्पर्शने[८] ।। २२६ ।।

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[१] प्रेतछत्रोपमं शूलं शिरः कपालभूषितम् ।
मध्यरेखोर्ध्वे शिरश्च नाभिमध्ये च शाम्भवम् ।। P.T.
शूलहस्ते तदूर्ध्वे च प्रेतच्छत्रं मनोहरम् ।
सर्वाङ्गसुन्दरं देहं करे कपालभूषितम् ।। MS. 2.

[२] द्वितीय, P.T.

[३] ०चुम्बिनी, P.T.

[४] ०विवृते, P.T.

[५] वाम, P.T.

[६] वामबाहुः तदालम्ब्य द्वितीया किल भूषिताः । MS. 2.

[७] प्रस्थे, P.T.

[८] पादाग्रभूमिचूम्बिते, MS. 2.

Composition of Naṭāmbara II (Plate XLIXc and Fig. 14b)

Beginning from the first line there is the *śāmbhavahasta*. Two arms on the right side are lying lengthwise near that same line. 219

The third left upper arm touches the fourth oblique (*cheda*) and the forearm with the skullbowl touches the third horizontal. 220

The fourth (lowest) arm is extended in length along the third vertical, the forearm on the left is along the second oblique. 221

Again, hear how the third arm on the right side is done. The upper and the lower arm are along the second oblique (downwards). 222

The fourth right arm, beginning from the shoulder is going downwards, the arm goes straight near the second oblique. 223

The forearm is like a stick and touches the hip. It lies along the right thigh. The third right arm hangs down to the knee adorning the image. 224

Starting from the first horizontal the right forearm is as said before. It goes below and to the side between the two (other) arms. 225

The navel is on the third oblique and the hip-portion well to the right. The left leg is (curved) like a jar at the knee and touches the third (horizontal). 226

गुल्फदेशे तथा छेदे दण्डः निम्नसतिर्यगे ।
अर्धांशः द्वितीयबाहुः पादाग्रप्रथमावधि ।। २२७ ।।

समपीठोपरि पादं केवलम् अङ्गुलित्रयम् ।
चुम्बितं भूमिभागेन नटाम्बर इति स्मृतः ।। २२८ ।।

[नटाम्बरः - ३]

मध्यरेखान्वये शीर्षं किरीटजुटसन्निभम् ।
कण्ठे च प्रथमबिन्दुः ऊर्ध्वदेशे मनोरमे ।। २२९ ।।

मध्यबिन्दोः अधः[१] नाभिः शृणु भुजाङ्गनिर्णयम् ।
दक्षिणप्रथमबाहुः तृतीयप्रस्थकल्पितः ।। २३० ।।

द्वितीय[२] बाहुस्तन्निम्ने दक्षिणः तृतीयावधि[३] ।
ऊर्ध्वपरिमिते भागे दण्डार्धं युगच्छेदने[४] ।। २३१ ।।

तद्युग[५]सन्निभे दण्डः वृत्तरेखा[६] सुमिश्रिते ।
तृतीयबाहुः निम्ने च द्वितीयकीलसन्निधौ ।। २३२ ।।

दण्डतलरेखा [७]ऊर्ध्वे ऊर्ध्वदेशे सुशोभने ।
चतुर्थः दक्षिणभुजः वामयुगः गुणे यथा ।। २३३ ।।

एतानि क्रमयुक्तानि वामपार्श्वे मनोरमे ।
द्वितीयप्रस्थे वा मध्यप्रस्थे पादांशभेदने ।। २३४ ।।

प्रथमकीलपार्श्वे च वामे च दक्षिणे तथा[८] ।
तत्कील[९]सन्निभि निम्ने पाददण्डः सुशोभनः ।। २३५ ।।

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[१] मध्यबिन्दुपरे, P.T.
[२] तृतीय, P.T.
[३] दैर्घ्यमावधि, MS. 2.
[४] कोणकीलकम्, MS. 2.
[५] गुण, P.T.
[६] वृहद्रेखा, MS. 1.
[७] दण्डानां रेख, P.T.
[८] कोणच्छेदान्वये द्वये, MS. 1.
[९] उत्कीर्ण, P.T.

The thigh is on the oblique, the shank below is slanting downwards. Half a part (of the foot) reaches to the second vertical and the toes go down to the base. 227

One foot is placed on the plain base, and one (the left) with only three toes touches the ground. Naṭāmbara is traditionally known in this way. 228

Composition of Naṭāmbara III (Fig. 14c)

The head is on the central middle-line, with a crown of matted hair. The first *bindu* is on the neck in the beautiful upper part. 229

The navel is on the *madhya-bindu*. Hear the disposition of the arms. The first right arm is set on the third horizontal (from below). 230

The second right arm is below that and reaches out to the third (oblique). In the upper circumscribed part the forearms are on four obliques. 231

The fore-arms along those lines constitute the circle. Below are the third arms along the second oblique (counted from below). 232

The forearms are above the line (*madhya-prastha*) in the beautiful upper part. As is the fourth right arm, thus is the left along the same line. 233

In this order (the arms are placed) on the beautiful left side. Between the second horizontal and the middle horizontal is the space for the leg-portion (the thighs). 234

Along the first oblique to the right and left, are the beautiful feet below. 235

वामपीठसमायुक्ते दक्षिणकीलमध्यमे ।
लिङ्गपीठे तथा वस्त्राभरणं दिव्यभूषणम् ।। २३६ ।।

एतानि मुख्यभेदानि नटाम्बरसुनिश्चिते ।
कदा वा चक्रभेदानि कदा वा वृत्तमध्यमे ।। २३७ ।।

निम्ने च कौणपं कुत्र अथवा वृषभासने ।
कदा वा वृषभारूढो नानाकारे यथाक्रमम् ।। २३८ ।।

करणीयं तथा पीठं पूजयेत् शिवशङ्करम् ।

[मार्जनविधिः]

पूजान्ते पीठभूमीनां मार्जनकर्म उच्यते ।। २३९ ।।[१]

यवतिलसर्षपं[२] च माषं[३] च शर्करादयः ।
मिश्रितं कुरुते तत्र दिग्बलिं नागमातृकाः ।।[४] २४० ।।

कर्कोटको महानागस्तक्षकः कुलिकादयः ।
पिलिपिच्छस्तथा भेदे नागमातृकापूजनम् ।। २४१ ।।[५]

दर्भपलाशयुक्तेन सूक्तेन भूमिं मार्जयेत्[६] ।
करणीयं तदा कर्म विश्वकर्मा कुलोत्तमः ।। २४२ ।।

[प्रासादपद्धतिः]

आद्ये स यन्त्रभेदेन[७] उच्चतागर्भनिर्णयः ।
शृणु केन प्रकारेण भागनिर्णयपद्धतिः ।। २४३ ।।

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[१] करणीयं तथा मूर्ति पूजानुकूल्य गर्भके ।
पूजान्ते पीठशुद्ध्यर्थं मार्जनं कर्म कारयेत् ।। MS. 2.

[२] तथा सर्प, MS. 1.

[३] तथा, P.T.

[४] पूजयेत् नागमातृभ्यः दिशानुक्रमणे ततः । MS. 2.

[५] अनन्त वासुकी चैकीतक्षककर्कोटकोस्तथा ।
शङ्ख कुलिक पद्मश्च महापद्म एते नमः ।। These are eight *nāgas*.
पद्मनागी उत्पला च सुमेधा सुमेथा क्रमात् ।
दधिप्रिया श्वेतमुखी सुनेत्रा च सुगन्धिनी ।। These are eight *nāgapatnis*. See Purohita Karmakāṇḍa, Vol. VI, p.117, of Dayanidhi Khadiratna, Dharmagrantha Store, Cuttack.

[६] मार्जयेत् धराम्, P.T.

[७] तालयन्त्रेण, MS. 2.

The left foot is lying on the base, the right foot is touching the middle-line. The loins (*liṅga-pīṭha*)[1] should be covered with fine drapery and adorned with beautiful ornaments. 236

These are the main types established for Naṭāmbara images. Sometimes they are in the centre of a *cakra*, sometimes enclosed in a circle. 237

In some places there is a *kauṇapa* (goblin) underneath, sometimes there is the bull as a vehicle. In this way the images are of many kinds. 238

Thus one should make the base and worship Śiva-Śaṅkara.

Purification Rites[2]

After the *pūjā* the purification of the foundations should be done. 239

Barley (*yava*), seasamum (*tila*), mustard-seeds and pulse (*māṣa*) mixed with sugar and other substances should be offered to the Nāgas and Mātṛkās in the order of the space-directions. 240

Karkoṭaka, Mahānāga, Takṣaka, Kulika and others, Pilipiccha and various other Nāgas and their Mātṛkās (Śaktis) should be worshipped.[3] 241

The ground should be cleaned with *darbha*-grass (*kuśa*) and *palāśa* (*butea frondosa*) while reciting the Sūkta.[4] This work should be done by the most excellent chief of the Viśvakarman community. 242

The Wall-base (plinth) of the Temple

First the height of the temple has to be determined by means of the *yantra*.[5] Hear the rules for construction of the various parts of the temple. 243

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[1] This expression is significant in the case of Śiva.

[2] This part, *śloka* 240-242 should come after *śloka* 174.

[3] For the names of eight *nāgas* and *nāgapatnīs (nāgamātṛkās)*, see Dayanidhi Khadiratna's *Purohita Karmakāṇḍa*, Dharmagrantha Store, Cuttack, Vol. VI. P.117.

[4] See note on the Pavamāna Sūkta.

[5] Groundplan, that means in proportion to the measure of the groundplan.

गर्भमन्दिरे यो बाहुस्तत् सर्वं मिश्रितं यदा ।
संख्या तद् वेदभागेन भाजयेत् युगसंख्यके ।।[१] २४४ ।।

यत्संख्याभागशेषस्तु तदङ्गुलैः पीठोत्तमम् ।
आद्ये च वीथी द्विपीठं[२] चतुर्दिक्षु सुयत्नतः ।। २४५ ।।[३]

वीथीपीठोपरि दिव्ये पक्षभागेन गुणितम् ।
तद्वेधो जायते पीठं कूर्मपृष्ठाकृतिः महत् ।। २४६ ।।

केवलं खोदनमात्रं न तत्र कर्म खोदनम् ।
तदूर्ध्वपरिमाणेन कूर्मपृष्ठोपरि तथा ।। २४७ ।।

तद्भूमिं कारयामास तृतीयावर्त्तसञ्ज्ञकः ।
यदाकारे (तदा गर्भ) यन्त्रस्य बाहुः स्वगृहे[४] ।। २४८ ।।

ऋतुसंख्यकगर्भाणि समुद्रसंख्यकगृहम् ।
पार्श्वे संकीर्णं यत्प्रस्थं दीर्घाकारे गृहाकृतौ ।। २४९ ।।[५]

स्वगृहभावभेदञ्च यद्गृहं शास्त्रकल्पितम् ।
यत्सूत्रेण समभागं भाजयेत् वाडभीकृतौ ।। २५० ।।[६]

सर्वांशस्य तु भेदाश्च प्रवक्ष्यामि हितार्थाय ।
विमानमालिनी यत्र[७] तत्र नेत्राख्यभेदयोः ।। २५१ ।।

न केवलं बाडदेशे ऊर्ध्वे च गर्भकस्थले ।
शैवपीठे तथा भित्तौ नाग[८]पद्मादि बन्धना ।। २५२ ।।

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[१] सख्यारूपे विजानीयात् वेदेन गुणितं तथा, MS. 2.

[२] आद्यांशे भित्तिपीठं च, P.T.

[३] युगेन भाजिता संख्या फलं तत्र विनिश्चयेत् ।
पीठं तदङ्गुलैः ख्यातं वीथीरूपे चतुर्दिशि ।। MS. 2.

[४] यन्त्ररेखागृहे, MS. 2.

[५] भित्तिभागे तथा कुर्यात् खान्दिगर्भं क्षीणाकृतेः ।
ऋतुसंख्यका च सा खान्दी पागाख्यं सिन्धुविस्तरात् ।। MS. 2.

[६] सपागभागभेदश्च शिल्पशास्त्रप्रकल्पितः ।
यथासूत्रं तथाकारे भाजयेत् वाडभीं तथा ।। MS. 2.

[७] गर्भं, P.T.

[८] देव, MS. 2.

Adding together the length of the sides of the temple, the produce is first divided by three and then by four. 244

The result in *aṅgulas* determines (the height) of the plinth which is first in the form of a two layered *vīthī-pīṭha* (plain base) made carefully on all four sides (of the temple). 245

The height of the *vīthī-pīṭha*, multiplied by two is the thickness of the *pīṭha*, whose upper part is in the form of a tortoise-back (*kūrma-pṛṣṭha*).[1] 246

(The *vīthī-pīṭha*) should only be cut to measure, without any (ornamental) carving. The *kūrmapṛṣṭha* should be placed above it according to these measurements. 247

That base should be made with three layers, set along the lines of the groundplan (*yantras*) of the building. 248

The *garbha* consists of five (six?) parts and there are seven niches. On the sides the width (of those *pāgas*) is narrower in relation to the height. 249

(Each *pāga*) has its own niche as prescribed by the Śāstras. The divisions of the Vāḍabhī should be made in conformity with the measurement (*sūtra*). 250

For your benefit I am describing all component parts and divisions. The Vimānamālinī temple is understood to be of two varieties. 251

Not only in the wall-part, but also above in the portion of the spire, on the walls of a Śiva-temple, *padmas* and Nāgas should always be made. 252

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[1] See note on II. 246.

शाक्तपीठे तथा न्यसेत् कामबन्धं सुदुर्लभम् ।
एतानि भेदमुख्यानि शास्त्रीयभेदसम्मतम्[१] ।। २५३ ।।

विना कामकलायुक्तं शाक्तभवनं निष्फलम् ।
एतानि भेदसंयुक्ते कल्पना द्विविधा कृता।। २५४ ।।

[पद्मगर्भे कामगर्भे च भेदः]

पद्मगर्भः कामगर्भः भित्ति[२]देशाङ्गभेदयोः ।
शृणु त्वं भेदसामान्यं आद्ये कमलगर्भकम् ।। २५५ ।।

केन पार्थक्यं जायते पञ्चकर्मादि निर्मिते ।
शृणु वत्स प्रवक्ष्यामि भित्तिभागस्य निर्णयम् ।। २५६ ।।

केवलं पद्मगर्भस्य भागं छेदं तथैव च ।
यदुच्चं गर्भप्रासादं निश्चितं गुणकाक्रमे[3] ।। २५७ ।।

तत्संख्यां वेदसंख्यया भाजयेत् शिल्पिपुङ्गवः ।
तृतीयांशस्तदा भागो भित्तिभागः स कथ्यते ।। २५८ ।।

पुनश्च भित्तिभागस्य उच्चं यद् वेदभाजितम् ।
प्रथमांशः[४] स चाख्यातः पञ्चकर्मस्थलोत्तमः ।। २५९ ।।

यथाकारः तथा भागः पूर्वोक्तविधिपूर्वकम् ।
खुरकुम्भान्तरे पङ्क्तिः पङ्क्त्यन्ते कणिकोत्तमा ।। २६० ।।

तदन्ते जाङ्घक्षेत्रं च तानि कर्माणि निश्चयः ।
पद्मगर्भस्य निम्नांशे सौधिकागममार्गतः ।। २६१ ।।

[पद्मगर्भ-पञ्चकर्म-पार्थक्यम्]

शृणु भागं तथा कर्म पञ्चाङ्गभेदमेव च ।
पञ्चकर्मार्थं यत्क्षेत्रं तद् वेदभागभाजितम्[५] ।। २६२ ।।

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[१] एते तु मुख्य भेदाः स्युः शास्त्र भेदेन सम्मताः । P.T.

[२] इति, P.T.

[३] गुणसंख्या अनुक्रमे, P.T.

[४] निम्नांश, MS. 2.

[५] स चतुर्भागकल्पितः, P.T.

In Śākta temples the love-scenes (*kāmabandha*), difficult of approach, should be placed. These are the main differences approved by the Śāstras. 253

Without amorous figures (*kāma-kalā*) the Śākta-temple would be fruitless. These are the two different varieties of design (*kalpanā*): 254

Padmagarbha (Śiva temple) and Kāmagarbha (Śakti temple)

(Plate L and LVIII)

Padmagarbha and Kāmagarbha are the two varieties distinguished by the wall-part. You first hear about the various parts of the Kamala- (Padma)-garbha, 255

what are the differences occurring in the work of the *pañcakarma* and other parts. Hear my son, I am describing you the composition of the wall-part (*bhitti-bhāga*). 256

First only the parts and divisions of the Padmagarbha: Whatever the height of the temple in the order of numbers,[1] 257

that number the expert Śilpin should divide by three, that third part is called the wall-part. 258

The height of the wall is again divided into three, and the first (lowest) is well known as the place for the best *pañcakarma*. 259

These parts are made according to the rules mentioned before. After the *khura* and the *kumbha* there is a band (*paṭṭi*), after the band a most beautiful *kaṇikā* (angular projection). 260

Above this is the area of the *jāṅgha*, which is part of the wall work. The lower part of the Padmagarbha is done according to the tradition of the Saudhikāgama. 261

Pañcakarma of the Padmagarbha (Plate LId, e and Fig. 15)

Hear the parts and works of this particular type of *pañcāṅga* (*pañca-karma*). The place of the *pañcakarma* is divided in three parts. 262

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[1] Number most likely refers to units of measurement, called *mūla-sūtra* or *bhāga-sūtra*, see note to *śloka* 246.

प्रथमावरणो खुरो द्वितीयो कुम्भ एव च ।
तृतीयस्याद्यभागे च खान्दिः कुम्भोपरि तथा ।। २६३ ।।

केवलं डमरुगर्भः खान्यूर्ध्वे च वसन्तकः ।
मध्यरेखायां संकीर्णे तन्निम्ने[१] पल्लवाकृतिः ।। २६४ ।।

खुरादिवेदभागे च शास्त्रानुसारतः सदा ।
खुरांशे निम्नगा भूमिः खुरदेशाङ्गः[२] कथ्यते ।। २६५ ।।

[कामगर्भपंचकर्म]

खुरकुम्भौ पट्टिः खान्दिः वसन्तादि चतुष्टयम् ।
विमानमालिनीभग्नी[3] कामगर्भश्च सिद्धिदः ।। २६६ ।।

तत्स्थाने एतद्रूपेण खुरो कुम्भो गुणत्रयम् ।
गुणान्ते खान्दिमध्येन फुलक्षेत्रं स कथ्यते ।। २६७ ।।

वसन्तवल्लिभिक्षेत्रं तदूर्ध्वे मण्डलं सदा ।
वसन्तान्ते तथा पीढः निम्नगः धरणीं प्रति ।। २६८ ।।

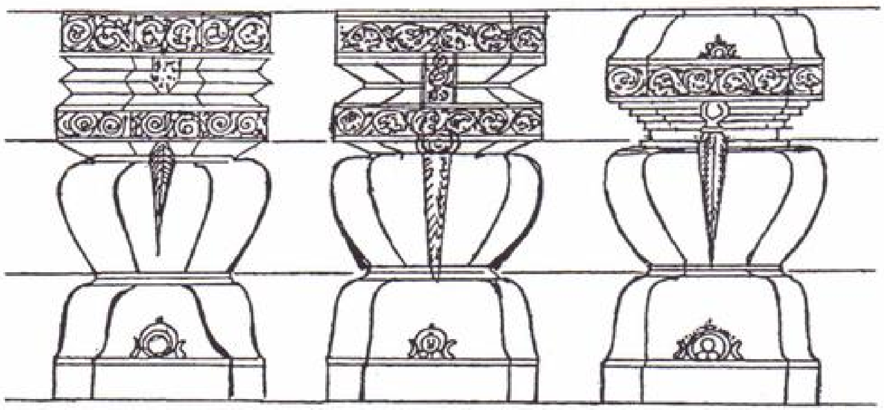
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[१] मुखे, MS. 2.

[२] खुरदेशाः स, P.T.; खुरपादः, MS. 2.

[3] भग्नी, in Oriya denotes sister, *bhaginī* in Sanskrit.

The first part (*āvaraṇa*) is the *khura* and the second is the *kumbha*. In the first portion of the third part above the *khumba* there is a groove (*khāndi*). 263



a b c

Fig. 15: Types of Pañcakarmas

Above the *khāndi* there is a flower-frieze (*vasantaka*) and above this a recess in the shape of a *ḍamaru* (*ḍamaru-garbha*). On the (vertical) middle-line a narrow (strip) in the form of a leaf. 264

According to the Śāstras the *khura* and other divisions (the *pañcakarma*) are always in three parts. The lowest part (*bhūmi*) of the *khura* is called the *khura-deśa*. 265

Pañcakarma of the Kāmagarbha (Plate LIXb and Fig. 15c)

With *khura, kumbha, paṭṭi, khāndi, vasanta,* with these four elements (leaving the *khāndi*) on the Kāmagarbha, the Vimānamālinī and its sister temples bestow *siddhis*. 266

There are in that place (*pañcakarma*) *khura, kumbha* in the same form and three lines (in the form of steps). Above the lines, in the middle of the groove there is a field with flower-ornaments. 267

Above this place there is *vasanta* always with a band of creepers. Above the *vasanta* there is a roof (*pīḍha*) sloping down towards the earth. 268

पञ्चधा पञ्चभागेन पञ्चकर्म तदुच्यते ।
अधुना केवलं वक्ष्ये कोणकं भित्तिनिर्णयम् ।। २६९ ।।

[पद्मगर्भकोणकः]

पद्मगर्भस्य यद्रूपं यद्भागः शास्त्रनिर्मितः ।
पञ्चकर्मातीतं स्थानं भित्त्यनुसारतः यथा ।। २७० ।।

तद् भागं भाजयेत् युगे[१] लब्ध[२]भागचतुष्टयम् ।
प्रथमं जाड्यबन्धश्च[३] अपरा वल्लिभिगुणाः ।। २७१ ।।

तदूर्ध्वे मञ्जुलं क्षेत्रं आलम्बमालशोभितम् ।
तदूर्ध्वे भागद्विभागे[४] कणिक्षेत्रं[५] मनोहरम् ।। २७२ ।।

तदूर्ध्वे अर्धभागेन भारवाहकमञ्जुलः ।
युगलम् अथवा रन्ध्र[६] भाररक्षी तदाचरेत् ।। २७३ ।।

शृणु संक्षेपरूपेण प्रतिभागादिकर्मणः ।
केन केन[७] प्रकारेण मण्डयेत् भागमुत्तमम् ।। २७४ ।।

वसन्तोऽर्ध्वेऽर्धभागेन डमरुकमलाकृतिः ।
पीठं कृत्वा तदा रम्ये खोदयेत्[८] परिचारिकाम् ।। २७५ ।।
चामरा वाद्यभेदे च पुष्पिता[९] ताम्बुलप्रिया ।
अर्चिकादिक्रमे न्यसेत् कन्या तत्र मनोहरा ।। २७६ ।।
अर्चकोर्ध्वे अर्धक्षेत्रे[१०] सुरम्या कुञ्चिता लता ।
आलम्बिका परिशेषे क्षुद्राकारे पट्टिद्वयम्[११] ।। २७७ ।।

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[१] वेदे, P.T.

[२] लम्ब०, P.T.

[३] नारीबन्ध, MS. 2.

[४] अर्धभागैकभागेन, P.T.

[५] कणिपीठ, MS. 2.

[६] रध्र pliant, (विनीत), M. M. Williams.

[७] भेद, P.T.

[८] चामरा, P.T.

[९] वादिका, P.T.

[१०] तद्बन्ध ऊर्ध्वदेशे च, P.T.

[११] क्षुद्राकार पीठस्तथा, MS. 2.

These are called the five-fold divisions of the *pañcakarma*.

Koṇaka of the Padmagarbha (Plate LI a, b)

Now only the wall of the *koṇaka* is described. 269

The form and the parts of the Padmagarbha have been fixed by the Śāstras. The part above the *pañcakarma* is made depending on (the height of) the wall. 270

The part obtained (in this way) is divided into four sections. Of these the first is the *jāṅgha-bandha* and the next has lines of creepers. 271

Above this, the beautiful place is decorated with hanging garlands (*ālambamālā*). On top of this there are two parts, forming a nice *kaṇi-kṣetra*. 272

In the upper half there are beautiful weight-carriers (*bhāra-vāhaka*). The humble weight-protectors should be made in pairs. 273

Hear in brief the construction of every part, and the various ways of ornamenting these excellent parts. 274

In the part above the *vasanta* half a part is carved as a *ḍamaru* in the shape of lotus-petals. That serves as a base of beautiful female attendants. 275

With flywhisk (*cāmara*), with various musical instruments, holding flowers, fond of betel, these and other beautiful worshipping girls are placed there. 276

In the place above the worshippers there is a most charming curly creeper in half a field, over it some hanging garlands (*ālambikā*) and in the remaining part above the *ālamba* two narrow *paṭṭis*. 277

खान्दिमध्ये कणिः दृढे केवलं रेखमध्यमे ।
युगलं एक वा तत्र भारकेन्द्राधिपः[१] तथा ।। २७८ ।।

लता क्षेत्रोपरि रम्या बाणधा वेदधा तथा ।
आलम्बिका गुणाकारे हरि[२] मुखावलम्बिनी ।। २७९ ।।

एतानि क्रमभेदानि आद्यच्छेदे सः कोणकः ।
जाङ्गादिभित्तिक्षेत्राणि पद्मगर्भस्य मुख्यतः ।। २८० ।।

[अनुराहा]

तदन्ते क्षेत्रं यत् तत्र[3] युगभागैकखान्दिश्च ।
खान्दिमध्ये लम्बाकारे सुरम्ये स्तम्भखोदनम् ।। २८१ ।।

यदाकारा[४] तथा भित्तिः स्तम्भः तदनुसारतः ।
वेदभागेन तत्स्थानं स्तम्भपादः गुणस्तथा ।। २८२ ।।

गुणान्ते[५] रेखायुक्तेन वेदभागः स जायते।
सम्भाज्यो भागयुक्तेन पादभागचतुष्टयम्[६] ।। २८३ ।।

पादकुम्भौ तथा निम्ने तस्योर्ध्वे गृहमेव च ।
गृहोपरि त्रिभागेन सुरम्ये क्षुद्रबन्धना ।। २८४ ।।

पादः कुम्भः खुरः[७] कुम्भः संकीर्णे पट्टिः केवलम् ।
पट्टीनाम् ऊर्ध्वदेशेन गृहभेदः[८] मनोरमः ।। २८५ ।।

ननाभेदे तथा नारी नानोपचारधारिणी ।
गृहान्तरालभागेन पट्टिः फेणी वसन्तकम् ।। २८६ ।।

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[१] भारमूर्त्ति, MS. 2.

[२] करि, MS. 1.

[३] चार्धक्षेत्रेण, P.T.

[४] यथा उच्चं, MS. 2.

[५] प्रस्थतः, MS. 2.

[६] तथा च रेखयुक्तेन पादभागः चतुष्टये, MS. 2.

[७] उरु तथा, MS. 2.

[८] ग्रहभेदे, P.T.

In the middle of the *khāndi* a strong edge (*kaṇi*) is made, of only line. The weight-carrier lords (*bhārakendrādhipa*) should be placed there either as a pair or singly. 278

Above the lovely field of creepers the hanging garland may be of five or three strands, dropping in lines from a lion's mouth. 279

These are the different orders of the first division, the *koṇaka*, consisting of *jāṅgha* and other parts, as they are mostly done on the walls of the Padmagarbha. 280

(Example: Tīrtheśvara temple, Bhubaneśvara)[1]

Anurāhā of the Padmagarbha (Plates LII-LIII)

After this, in the next field, there are *khāndis* one fourth (of the *koṇaka*). Between the *khāndis*, a strong pillar has to be carved vertically. 281

This pillar is made (as high) as the wall. This part is divided into three sections (from the ground): the foot (*pāda*), the shaft (*stambha*) and the *guṇa* (line-work above). 282

Above the lines there are three divisions made by lines. The portion at the base is divided into four parts. 283

The *pāda* and the *kumbha* are below, and above that a niche, over the niche a nice threefold narrow band. 284

The base (consists) the *pāda*, the *kumbha*, the *khura* and again a *kumbha* and a narrow *paṭṭi*. Above this *paṭṭi*-portion there is a beautiful niche, 285

with different kinds of female figures in attitudes of devotional service (*upacāra*). Beside the niche there are *paṭṭi, pheṇī* and *vasantaka*. 286

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[1] The Tīrtheśvara Temple has been wrongly identified as Sampūrṇa Jaleśvara by INTACH and State Deptt. of Archaeology, Orissa.

क्षुद्राकारे पुष्परेखाः बल्लिभिः मण्डयेत् सुधीः ।
एतानि प्रथमभागे नागबन्धस्य निम्नगे ।। २८७ ।।

स्तम्भाश्च पादभागान्ते[१] नागमूर्ति[२] विमण्डिताः ।
स्तम्भस्य प्रथमावर्त्ते चोलबन्धानुसारतः ।।[३] २८८ ।।

यद्भागः पाददेशे च तस्योर्ध्वे ऊर्ध्वबन्धना ।
केवलमूर्ध्वदेशे च बल्लिभिः पङ्क्तिरुत्तमा[४] ।। २८९ ।।

मध्यभेदे तथा नागः स्तम्भे च लतिकाकृतिः ।
स्तम्भदण्डे यथा भित्तौ नागः तदनुसारतः ।। २९० ।।

त्रिवलिः पञ्चधा तत्र नागशीर्षादि निर्मितम् ।
मण्डितं नागबन्धैश्च यथानुरोचितं पुरा ।। २९१ ।।

यत्शास्त्रे निगूढं तत्त्वं प्रासादरक्षणे शुभम् ।
स्थलभेदे लताकारे खोदयेत् सर्पमातृकाः ।। २९२ ।।

[नागभेदः]

सप्तशीरस्तथा बाणः वेदशीरस्तथैव च ।
नागमाता तथा भेदः युगलनाग उत्तमः ।। २९३ ।।

ऊर्ध्वशीर्षा ऊर्ध्वपुच्छाः युग्मपुच्छाः सुगर्भकाः ।
अनन्तगर्भकाः दिव्याः प्रासादे सर्वदा शुभम् ।। २९४ ।।

एतानि वसुभेदेन अष्टनागमणिगणाः ।
भित्तौ तोरणदेशे च स्तम्भक्षेत्रे विमण्डिताः ।। २९५ ।।

नागयुक्तेः अहिस्तम्भे अनुराहैक स्वगृहे ।
विशेषे वाडभीक्षेत्रे नागराजादयस्तथा ।।[५] २९६ ।।

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[१] पादप्रशान्ते स्तम्भाणि, MS. 1.

[२] नागछन्द, MS. 2.

[३] स्तम्भस्य मध्यदेशे च चोलदेशानुसारतः, MS. 2.

[४] विस्तृते, MS. 2.

[५] विशेषे वाडभीद्वारे नागराजद्वयं तथा, MS. 2.

The expert should adorn these with small flower-lines and creepers. These are the first parts below the Nāgabandha. 287

Above the base, the pillars are adorned with serpent images. The first coil (*āvarta*) around the pillar is like the winding of a girdle (*colabandha*). 288

As is the base (*pāda-deśa*), thus is the *bandhanā* above. Only in the uppermost part a band of fine creepers. 289

In the central part the Nāga is (coiled) around the pillar like a creeper. The Nāga should be made adhering to the shaft of the pillar along the wall. 290

The Nāga with head and other parts is made there with three coils and five hoods. This Nāgabandha should be decorated as was described before (I. Prakāśa, *ślokas* 230-233). 291

The hidden (*nigūḍha*) truth of the Śāstras is, that for the protection and auspiciousness of the temple, these Nāgamātṛkās should be carved in various places in the form of lianas, 292

with seven hoods, with five hoods and with three hoods, as female Nāgas or as an excellent pair of Nāgas. 293

On the best of temples they are with either head above or tail above, or in pairs with two tails entwined, or with only a beautiful hood (without human figure), or a hood containing the figure of the divine Ananta. 294

These are the eight different (types of) Nāgas, adorned with jewels, that beautify the walls, the arches (*toraṇa)* and pillars. 295

This serpent-pillar with Nāgas has the *anurāhā* as its proper place. Nāgarājās and others are made especially on the Vāḍabhī temples. 296

[अनर्थः]

वेदभागं तथाऽनर्थं जाङ्घश्रेष्ठोत्तरं यथा ।
तद्भागनिर्णयं वक्तुं[१] पीठजाङ्घादिपट्टिकम् ।। २९७ ।।

अनुराहा यथा प्रस्थं तत्पक्षगुणप्रस्थकः ।
लम्बः लम्बाकृतौ स्थिरे[२] पूर्वभागानुसारतः ।। २९८ ।।

समक्षेत्रे तथा वेदे विभागो[३] जायते ध्रुवम्[४] ।
पञ्चकर्म गृहक्षेत्रे[५] तदन्ते[६] जाङ्घमुत्तमम् ।। २९९ ।।

पीढाकारे पीढजाङ्घः शिल्पशास्त्रानुमोदितः ।
निम्ने पूर्वे यथा क्षेत्रे तत्क्षेत्रे पञ्चकर्मकम् ।। ३०० ।।

तदूर्ध्वक्षेत्रं वेदेन भाजयेत् अङ्गुलाकृतौ[७]।
एकभागं गृहञ्चैव जाङ्घस्तु अपरद्वयम् ।। ३०१ ।।

गृहक्षेत्रे पार्श्वभागे निम्नांशे स्तम्भखोदनम् ।
मध्यभागे तथा खान्दिः गृहाकारे समानतः ।। ३०२ ।।

[आवरणभेदः]

खान्दिभागस्य ऊर्ध्वेण गर्भकं पट्टिमुत्तमम् ।
मध्ये शिवगणास्तत्र रुद्रमूर्तिः त्रयांशके[८]।। ३०३ ।।

[सद्योजातः]

जटाजूटधरं देवं त्रिनेत्रं वदनोज्ज्वलम् ।
नागेन्द्रभूषणमुग्रं खड्गखेटकधारिणम् ।। ३०४ ।।

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[१] मुख्यः, P.T.

[२] स्थिरौ दैर्घ्याकृतौ लम्बः, P.T.

[३] त्रिभागो, P.T.

[४] पुनः, P.T.

[५] बृहत्क्षेत्रे, P.T.

[६] तदूर्ध्वे, P.T.

[७] स्तम्भ आकृतेः, MS. 2.

[८] कारयेत्, MS. 2.

Anartha of the Padmagarbha (Plate LIV a, b)

The *anartha* is in three parts, of which the *jāṅgha* is the most prominent. In the description of this division the most important parts are the *pīṭhajāṅgha* and the (vertical) band. 297

Its width is double that of the *anurāhā* and its length is the same as the earlier part (*anurāhā*). 298

It is again divided into three harmonious sections. Above the *pañcakarma* and the niche is the prominent *jāṅgha*. 299

As recommended by the Śilpa Śāstras, the *jāṅgha* is in the form of *pīḍhas*. In the lower part, as before, there is the *pañcakarma*. 300

In the division above that, three parts are made as finger-like pilasters. One part is the niche and the other two are *jāṅghas*. 301

On both sides of the niche, the lower parts are carved as pilasters. In the central portion there is a hollow in the form of a niche. 302

The Āvaraṇa Devatās of Śiva

Above the hollow part there is a good *garbhaka-paṭṭi* (lintel with a boss hanging downward). In the middle images of *Śivagaṇas* and Rudras in three sections (three niches). 303

Meditation on Sadyojāta

The god wearing a mass of *jaṭās*, three-eyed, with radiant face, adorned with fierce serpent-kings, holding a sword and a shield, 304

अर्धेन्दुकृतचूडायां रक्ताम्बरधरं[१] विभुम् ।
नानालंकारभूषाढ्यः सद्योजातस्तु दक्षिणे।। ३०५ ।।

[तत्पुरुषः]

पुनश्च तत् समानांशे जटाचन्द्रविभूषितः।
बाणलिङ्गसमो देहः त्रिशूलं च कपालकम् ।। ३०६ ।।

एवं ख्यातो महारुद्रः तत्पुरुषः शुभप्रदः ।

[श्रीकण्ठरुद्रः]

भरयेत्[२] पश्चिमे रुद्रं श्रीकण्ठं नागभूषणम् ।। ३०७ ।।

षोडशभुजमाक्रान्तं नागं छन्दं[३] गदां तथा ।
सर्पपाशं तथा चक्रं डमरुं मुद्गरं महत् ।। ३०८ ।।

शूलमङ्कुशं रुद्राक्षं दक्षिणकरसन्निभे ।
वामे तोमरं पट्टिसं चर्म खर्परमेव च ।। ३०९ ।।

कपालमन्थनासक्तं शक्तिं परशुमुत्तमम् ।
वद्धासनधरं देवं द्वीपिचर्मधरं विभुम् ।। ३१० ।।

[घोरः]

तत्समानं यदा खान्दिः तत्खान्दिः घोरमन्दिरम् ।
पीताम्बरधरो देवः लिङ्गयन्त्राक्षमालिकः ।। ३११ ।।

[मृत्युञ्जयः]

उदीच्यां दिशि संस्थितो गर्भकः भागमन्दिरे ।
मृत्युञ्जयो महारुद्रः चतुर्बाहुः त्रिलोचनः ।। ३१२ ।।

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[१] श्वेताम्बरधरम्, P.T.

[२] स्थापयेत्, P.T.

[३] छेदं, MS. 1.; खड्गं, P.T.

carrying the crescent-moon on his top-knot, wearing red clothes, with various ornaments, all-pervading Sadyojāta is placed on the southern side. 305

Meditation on Tatpuruṣa

Again on the same (southern) side, adorned with matted hair and the crescent moon, with a body like a stone *liṅga (bāṇa-liṅga)*, with trident and skull-bowl, 306

He is known as Mahārudra Tatpuruṣa, bestowing blessings.

Meditation on Śrīkaṇṭha Rudra

In the niche on the western side Śrīkaṇṭha Rudra should be set up, adorned with Nāgas, 307

carrying in his sixteen hands: coiled serpent, mace, serpent-noose, disc (*cakra*), *ḍamaru*, long club *(mudgara)*, 308

spear, elephant-goad, *rudrākṣa (mālā)* in the right hands, in the left hands iron club (*tomara*), iron bar (*paṭṭisa*), a shield, skull-bowl, 309

a lamp-shaped Yonipaṭṭa (*manthanāsakta śakti*),[1] and an excellent axe[2] The god seated in *baddhāsana* (with a *yoga-paṭṭa)*, clad in panther-skin, is allpervading. 310

Meditation on Ghora

The niche, which is on the same (western) side is the shrine for Ghora. The god wearing yellow clothes is made here with *liṅga yantra*[3] and *akṣamālikā*. 311

Meditation on Mṛtyuñjaya

Placed on the Northern side of the temple there is Mṛtyuñjaya-Mahārudra, having four arms and three eyes. 312

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[1] See note on II.310.

[2] Note: Why 10 attributes in the right hand and 6 in the left? The distribution of the attributes is uneven between the right and left hands.

[3] According to the Saudhikāgama this is the *mātuliṅga mudrā*, showing the three middle fingers raised.

ज्योतिर्नेत्रधरः देवः हस्ताब्जे निगमं महत् ।
अभयमुद्रा माला च सितवर्णः मनोहरः ।। ३१३ ।।

[विरूपाक्षः]

तत्पार्श्वगर्भभागे च विरूपाक्षं महाशिवम् ।
डमरुः चक्रं नागेन्द्रः शूलाङ्कुशसुधानिधिः ।। ३१४ ।।

सौम्यमाला तथा खड्गः वामे च घण्टमुत्तमम् ।
कपालं पानपात्रञ्च खट्वाङ्गं कुण्डिका धनुः ।। ३१५ ।।

परशुं पट्टिकं दिव्यं शुभ्रवस्त्रधरं विभुम्[१] ।
उत्तरदिगदिग्भागे स्थापयेत् शिल्पिपुङ्गवः ।। ३१६ ।।

शिवपार्श्वदं दक्षान्ते[२] प्रस्थे जाङ्गः वेदान्वये[३] ।
भाजयेत् प्रस्थं तन्मध्ये[४] जाङ्गपट्टिं मनोहराम् ।। ३१७ ।।

केवलं वाडभी क्षेत्रं यदा पूर्वानुसारतः ।
तत्क्षेत्रमूलमारभ्य यावद्भित्तिस्तथा दृढे ।। ३१८ ।।

लम्बक्षेत्रे तथा जाङ्गे वर्तुला गुम्फनाकृतौ[५] ।
लतां दिव्यां तथा न्यसेत् नानाकारां सुशोभनाम् ।। ३१९ ।।

मध्यभागे चास्य पार्श्वे किञ्चिन्निम्नतरं गुणे ।
खोदयेत् पद्मपीठं तु जाङ्गभित्तिं मनोरमाम्[६] ।। ३२० ।।

जाङ्गद्विभागक्षेत्रेण किञ्चित् प्रशस्तचूलिका ।
ऊर्ध्वदेशे समाने च खोदयेत् चूलिकां प्रति[७] ।। ३२१ ।।

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[१] शिवम्, P.T.

[२] एते तु शिवभेदाः स्युः, P.T.

[३] च जाङ्गभेदतः, P.T.; अनर्थजाङ्गमध्यमे, MS. 2.

[४] ऊर्ध्वे, MS. 2.

[५] गुम्फका, MS. 1.

[६] सुकौशलम्, P.T.

[७] पट्टिकां प्रति, MS. 2.

That god with the eye of light (*jyoti-netra*, i.e. the third eye) holding in his lotus-like hands the great Vedas with *abhaya mudrā*, *mālā*, and white complexion is beautiful. 313

Meditation on Virūpākṣa

In the niche by the side of (Mṛtyuñjaya) there is Virūpākṣa, the great Śiva, with *ḍamaru*, disc, serpent, spear, elephant-goad, vessel of *amṛta (sudhā-nidhi)*, 314

a beautiful garland, and sword (in the right hands). In the left hands the bell, skull-bowl, drinking cup, skull-topped staff, waterpot, bow, 315

axe and iron-rod. The divine Lord, Śiva, wearing white clothes, should be placed on the northern side by the expert Śilpin. 316

These are the Śiva images on three sides of the temple on the *jāṅgha*. One should divide the *jāṅgha* in the middle by a beautiful band (*jāṅghapaṭṭi*).[1] 317

[Jāṅgha decorations]

Only in the Vāḍabhī type of construction that part which goes from the base up as high as the wall, 318

should be made with *vartulā* and *gumphanā* decorations in the long middle part of the *jāṅgha*. Lovely creeper-ornaments of many kinds should be placed there. 319

Both the sides are lying slightly lower than the middle part, and this wall of the *jāṅgha* should be carved with roof-tiers incised with lotus-petals beautifully. 320

On top of the two parts of the *jāṅgha* a slightly higher crowning element (*cūlikā*), which should be carved on the same level as the (central) band. 321

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[1] This is not found on Tīrtheśvara but may apply to some other temple.

तन्निम्ने[१] समभागे च वसुधादिग[२] भागतः ।
खोदयेत् पट्टिक्षेत्राणि गृहदेशान्तरे तथा ।। ३२२ ।।

प्रतिक्षेत्रं वेदभागे भाजितं यत् फलं[३] ततः ।
निम्नतमोर्ध्वभागे च पट्टिक्षेत्रार्थं स्थापयेत्[४] ।। ३२३ ।।

पक्षभागसमायुक्ते पद्मपत्राकृतिः पीठम् ।
पट्टिभागे मनोज्ञेन गुण्डिकापुष्पिकावलिः ।। ३२४ ।।

पट्टिनिम्नार्धभागे तु खान्दिः गर्भाकृतिः सदा ।
खोदयेत् भागयुक्तेन पद्मपीठं मनोहरम् ।। ३२५ ।।

शृणु तत् शीर्षभागान्तं चूलिकाबन्धनिर्णयम् ।
किञ्चिदूर्ध्वे पट्टिक्षेत्रे निम्नभागे वसन्तकम् ।।[५] ३२६ ।।

पद्मपत्राकृतिः चूलः भागत्रयेण तत् स्थले ।
गुण्डिका शोभिता अग्रे दन्तुरिका कृते दृढे ।। ३२७ ।।

पट्टिक्षेत्रसमं पृष्ठं कलसं च तथोपरि ।
चूलिका मण्डला दिव्या क्षीणाकारेण कुम्भकम् ।। ३२८ ।।

एतानि भेदयुक्तानि पद्मगर्भः स्थलोत्तमे ।[६]
अनर्थपागयुक्तेन कारयामास निश्चिते ।। ३२९ ।।

[राहा]

तदन्ते भित्तिदेशेन अपरभागमुत्तमम् ।
अनुच्छेदक्रमं तत्र वक्ष्यामि सुधियं प्रति ।। ३३० ।।

सुधिबोधाय यद् ज्ञानं शिष्यार्थं कुशलं महत् ।
अनर्थान्ते यथाकारे द्विगुणं खान्दिकास्थलम् ।। ३३१ ।।

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[१] तन्न्यून, MS. 2.

[२] See note above for दिग.

[३] तत्स्थलं, MS. 2.

[४] स्थापयेद्दिव्यपट्टिकाम्, P.T.

[५] किञ्चिद् दीर्घं पट्टिक्षेत्रं तद्भागे च वसन्तकम् । MS. 2.

[६] एतैस्तु भेदैर्युक्ताः स्युः सौधिकागममार्गतः । P.T.

The lower parts are divided into eight or ten equal sections. In these sections above the niche part, (horizontal) bands are to be carved. 322

Each section is divided into three parts. The *paṭṭikṣetra* (the area of the bands) should be placed in the lower and upper parts. 323
In the two (other) joined parts there are roof-tiers shaped like lotus-petals. The *paṭṭi*-portion can be carved with pleasing pearl ornaments, and small flowers. 324

Below the *paṭṭi* there is always half a part in form of a deep groove. In these divisions the beautiful *padma-pīṭhas* should be carved. 325

Hear the description of the top portion above the crowning element and a slightly raised *paṭṭi-kṣetra* with a *vasantaka* in the lower part. 326

The crowning element, in the shape of lotus-petals, covers the three divisions of that place. There are beautiful pearl ornaments or strong *danturikā* (zig-zag pattern) in front (on the *paṭṭi*). 327

Where the central band is equal to the whole surface, (i.e. reaches to the end) there is a *kalaśa* on top, or a small *kumbhaka* above the beautiful crowning section. 328

In the best Padmagarbha temples the *anartha-pāgas* are certainly made with these variations. 329

Rāhāpāga of the Padmagarbha (Plate LIV c, d, e)

After this I am explaining to the experts another, the best part of the wall, with the order of its subdivisions. 330

This knowledge is for the understanding of the learned and very helpful to the disciples. After the *anartha* there is, in the same way, a groove double the width (of the previous one). 331

तत्स्थाने केवलो गर्भः अथवा रेखिकावलिः ।
राहापागस्य यो भागः तद्गुणभेदवर्णना ।। ३३२ ।।

वदिष्यामि सुयत्नेन शृणु त्वं सावधानतः ।
पञ्चकर्माविधिस्थानं लम्बाकारे यथा कृतिः[१] ।। ३३३ ।।

युगधा भाजयेद् बन्धं मध्ये द्विभागगर्भिका ।
यदा परिमितः प्रस्थः पञ्चकर्मखुरादयः ।। ३३४ ।।

तद् वेदभागभागेन वसन्त ऊर्ध्वदेशतः ।
तद्भागप्रस्थयुक्तेन सुदीर्घे उभये दिशि ।। ३३५ ।।

यथा अनर्थदेशश्च खान्दिदेश-अतिक्रमे ।
गर्भकं लम्बभागेन त्रिभागं देशमुख्यतः ।। ३३६ ।।

वसन्तः लम्बक्षेत्रञ्च जायते पृथगाकृतिः[२] ।
वेदभागे यथा न्यासे[३] प्रस्थे बाणधा भाजयेत् ।। ३३७ ।।

[तलगर्भिका]

दैर्घ्यभागे वेदच्छेदः लम्बाकारे समानतः ।
शृणु कर्म तथा भेदं गुणकर्मानुसारतः ।। ३३८ ।।

निम्नाद्यभागद्विभागे मध्ये क्षीणा पङ्क्तिस्तथा ।
ऊर्ध्वे गृहाकृतिश्छेदः निम्ने पीठाकृतिस्थलम् ।। ३३९ ।।

पद्मपीठसमं पीठं गृहे च विग्रहास्तथा ।
नानाकारे तथा मूर्तिः यथा कल्पिता शिल्पिना[४] ।। ३४० ।।

वक्ष[५]भागः त्रिभागेन निम्ने पङ्क्तिः वसन्तकम् ।
तदूर्ध्वे पद्मपीठञ्च तृतीयखान्दिः खोदनम् ।। ३४१ ।।

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[१] तथा, P.T.

[२] वर्द्धिताकृतिः, MS. 2.

[३] निम्ने, P.T.

[४] निश्चयः, P.T.; मानसे, MS. 2.

[५] वेद, P.T.

That place may be a plain groove, or it may have rows of thin lines. I am describing the parts and various particulars of the *rāhāpāga*. 332

I am explaining with great care. Listen attentively. Upto the end of the *pañcakarma* the length (height) of the place here is of the same size (as in the other *pāgas*). 333

The whole construction (*bandha=pāga*) is divided into four parts (vertically), two parts in the middle are for the *garbhikā (tala garbhikā)*.[1] In the measured out side-parts there is the *pañcakarma* with *khura* and other elements. 334

On top of the three (vertical) divisions there is (a lintel with) a *vasanta*. This portion is extended in width in both directions, 335

across the groove towards the place of the *anartha*. In these three parts the *garbhikā (ūrdhva garbhikā)*[2] extended in length is most important. 336

It hangs downwards vertically from the *vasanta* and is distinct from it, divided into five horizontal sections. 337

Tala-garbhikā (Plates LVb and LVIc)

Lengthwise (the *tala-garbhikā*) is equally divided by incisions into three portions. Hear the differences in this work according to the line-divisions. 338

In the first two parts of the lowest division there is a narrow band in the middle between the incisions of the niches above and the lower part in the shape of a plinth. 339

This plinth has the shape of a lotus-pedestal. In the niches there are images, various types of figures as conceived by the Śilpin. 340

In the three divisions of the central part, the lowest is a creeper-band, above it a lotus-roof, and the third is carved as a groove. 341

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[1] According to the Śilparatnakośa v.124-125, *tala-garbhikā* is the wall-element in the middle between the two *pañcakarmas* below the niche. (Example: Brahmeśvara Temple).

[2] *Ūrdhva-garbhikā* is the central wall-element between the pilasters above the niche.

वेद[१]भागैकभागेन खान्दिः ऊर्ध्वरता तथा ।
पट्टिका उत्तमा तत्र भागमानानुसारतः ।। ३४२ ।।

युगभागे युगच्छेदः प्रथमे खान्दिरुत्तमा ।
अपरे पेकणिका ऊर्ध्वे पुनः खान्दिः पट्टिस्तथा ।। ३४३ ।।

बाणभागे समक्षेत्रे केवलं पीठिकाकृतौ ।
पञ्चकर्मणः[२] भागेन यद्भागस्तम्भदेशिकः ।। ३४४ ।।

तद्देशं भाजयेत् युगे समभावे समन्वये ।
आद्यभागं यथापूर्वं[3] पक्षभागेन भाजिमत् ।। ३४५ ।।

ऊर्ध्वे डमरुपीठं तु तदूर्ध्वे परिचारिका ।
तदूर्ध्वभागयुक्तेन कुञ्चिता वल्लभिलता ।। ३४६ ।।

लता पुष्पलता दिव्या वेदभागे आलम्बिका[४] ।
युगभागस्य कुञ्चितं[५] संकीर्णं पीठमुत्तमम् ।।[६] ३४७ ।।

पद्मपत्राकृतिः पीठम् ऊर्ध्वे भारस्य रक्षकाः[७] ।
पार्श्वद्वयं यथाकारे क्रमेणैतेन पूर्ववत् ।। ३४८ ।।

कारयामास[८] रम्येन लतादिखोदनं महत् ।
तदन्ते कथयिष्यामि निशाभागस्य निर्णयम् ।। ३४९ ।।

[निशाभागः]

निशाभित्तिः तथा बन्धः पुनश्च गर्भकावधि ।[९]
निशागृहे यथा स्थानं बाणरेखेन भाजितम् ।। ३५० ।।

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[१] युग, P.T.

[२] पञ्चकर्मोर्ध्व०, P.T.

[३] निम्ने, MS. 2.

[४] वेदभागावलम्बिनी, P.T.

[५] तन्निम्ने, MS. 2.

[६] ऊर्ध्वार्द्धभागे चालम्बं तदूर्ध्वे क्षीणपीठिका, MS. 2.

[७] भारभैरवः, MS. 2.

[८] कारयेदतिरम्यं च, P.T.

[९] निशापीठसमारम्भः यावदेशं च गर्भकम् । MS. 2.

One portion of the third part above the groove is a beautiful band, made in accordance with the measurements of the division. 342

In the fourth part there are four lines, first an excellent groove, the next above is a *pheṇikā*, and then again a groove and a band. 343

In the fifth division, in one undivided part there is only the shape of a pedestal. That part of the *pañcakarma* is the base of the pilasters. 344

That place (the pilasters) is divided into four equal contiguous parts, the first division is again divided into two parts. 345

Above there is a *ḍamaru-pīṭha* and above it a female attendant (*paricārikā*), in the division above that a curly creeper. 346

A lovely creeper or flower-spray along the third division. In the lower part of the fourth division a narrow plinth. 347

Upon this plinth in the form of lotus-petals a Bhārarakṣaka. Both sides should be in the same order. 348

The great creeper and other ornamentations should be carved very attractively. After this I am giving the description of the niche portion. 349

Niche Division

The wall-part of the niche and the *bandha* again reach upto the *garbha*. That place of the niche is divided by five lines (vertically). 350

ऋतुभागे तथा छेदः[१] गृहमध्ये चतुष्टयम् ।
प्रस्थभागं तथा न्याये ऋतुभागे विभाजयेत् ।। ३५१ ।।

केवलमूर्ध्वभागैकबन्धस्थानं तदुच्यते ।
प्रस्थबन्धे प्रस्थभागे[२] वर्जितस्तम्भ अंशके ।। ३५२ ।।

यो भागो गर्भदेशे च वेदभागेन भाजितः ।
मध्यभागस्तथा उच्चे लक्ष्मीबन्धस्वरूपकः ।। ३५३ ।।

तत्स्थानमुभये पार्श्वे समभागे गुणाकृतौ ।
समकार्यान्तरे रम्ये द्वारदेशाकृतौ सदा ।। ३५४ ।।

गुणसमविभागेन बाणधा वेदधा तथा ।
केवलं मध्यभागेन कणिकाकृतिः[3] गुण्डिका ।। ३५५ ।।

[पार्श्वदेवताः]

[हेरम्बः]

निशामध्यान्तराले च हेरम्बं विघ्ननाशनम् ।
दक्षिणस्यां दिशि पार्श्वे स्थापयेत् शिल्पिपुङ्गवः ।। ३५६ ।।

त्रिभङ्गस्थानसंस्थानं जटामुकुटमण्डितम् ।
अर्धेन्दुकुञ्चितं केशं केयूरकटकानि च ।। ३५७ ।।

सूर्पकर्णं तथा खर्वं चतुर्बाहुं त्रिलोचनम् ।
ऊर्ध्वे च दक्षिणे वामे[४] अङ्कुशं नागच्छन्दिकाम् ।। ३५८ ।।

लम्बोदरं तथा वामे[५] मोदकं सम्मुखावधि ।
दक्षिणकरयुक्तेन[६] भूमौ[७] परशुमुत्तमम् ।। ३५९ ।।

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[१] दैर्घ्ये, MS. 2.

[२] प्रस्थयुक्ते स्तम्भमध्ये, MS. 2.

[3] फेणिकाकृति, MS. 2.

[४] भागे, MS. 1.; करे, MS. 2.

[५] शुण्डे, P.T.

[६] दक्षिणे च करे योज्यं, P.T.

[७] See Pūjāripāli Gaṇeśa, Fi. 2971, Donaldson Vol. III.

Of the six (vertical) divisions, four are for the central niche. In the same way it should be divided into six parts horizontally. 351

One part above only is called the *bandhasthāna* (lintel), consisting of a horizontal band, leaving out the portions (on both sides) for the pilasters, 352

in the corresponding portal part of the *garbha-deśa* (in the front) make three divisions. Of these, the raised middle portion is the place for Lakṣmī. 353

On both sides of this place lines should be made at equal distance. Then the same work should always be made around the whole beautiful door-part. 354

These lines in equal spacing may be three or five and only in the central band there should be bead-work (*guṇḍikā*) in the form of a profile. 355

The Pārśvadevatās of Śiva (Plate LIXb)

Heramba (Gaṇeśa)

In the middle of the niche on the southern (right) side the best Śilpin should place the image of Heramba (Gaṇeśa), who removes all obstacles. 356

Dhyāna:

Standing in *tribhaṅga* (three bends), adorned with a crown of matted hair, his tresses arranged like crescents, wearing armlets and wristlets, 357

with ears like winnowing fans, dwarfish, having four arms and three eyes, holding elephant-goad and serpent-noose in the upper hands (right and left), 358

having a prominent belly, holding a *modaka* (sweets) in the left hand in front, resting his right hand on the best axe standing on theground.[1] 359

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[1] Mostly the left hand rests on *paraśu*, but there is one detached image in Pūjāripali where the right hand rests on the *paraśu* (cf. Thomas Donaldson, Hindu Temple Art of Orissa, Vol. III, fig. 2971).

एवं स्वरूपं यत्नेन दक्षिणस्यां दिशि न्यसेत् ।

[अम्बिका]

वामभागे तथा गौरी अम्बिका शक्तिरूपिणी ।। ३६० ।।

नानालङ्कारयुक्तेन पीठं तत्र मनोहरम् ।
तन्मध्ये लम्बभावेन शक्तिस्त्रिभङ्गसंस्थिता ।। ३६१ ।।

ऊर्ध्वहस्तद्वये वामे खर्परं खड्गं दक्षिणे ।
अधोदेशे[१] तथा निम्ने अभंयवरधारिणी ।। ३६२ ।।

केसरीवाहनं दिव्यं वेष्टिताः[२] परिचारिकाः ।
चामरादिसमायुक्ता पार्श्वे ऊर्ध्वे विमण्डयेत् ।। ३६३ ।।

[कार्तिकेयः]

एवं पृष्ठे निशाभागे कार्तिकेयं षडाननम् ।
देवसेनापतिं रम्ये स्थापयेत् भित्तिमण्डले ।। ३६४ ।।

जटाजूटसमायुक्तं[३] किरीटं कुण्डलं वरम् ।
षण्मस्तकयुक्तेन प्रशान्तवदनोज्ज्वलम् ।। ३६५ ।।

द्वादशबाहुसन्निभं नानालङ्कारभूषितम् ।
शक्तिं पाशं तथा खड्गं खर्परं चर्मनिर्मितम् ।। ३६६ ।।

शरं शूलादियुक्तेन पातयेत् वामपल्लवे ।
दक्षिणकरयुक्तेन अङ्कुशध्वजशोभनम् ।। ३६७ ।।

एताश्च घटिता[४] मुद्रा कोदण्डः खेटकं तथा ।
ताम्रचूडं तथा दिव्यं हृदयदेशमण्डनम् ।। ३६८ ।।

नानाभूषणभूषाढ्यं वीरालङ्कारभूषितम् ।
स्थापयेन्निपुणे रम्ये पश्चात्[५] पीठे निशागृहे ।। ३६९ ।।

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[१] अधवाहि, MS. 1.

[२] अमादि, MS. 1.

[३] प्रभायुक्तं, MS. 2.

[४] तर्जनी, MS. 2.

[५] पार्श्वे, P.T.; पृष्ठ, MS. 2.

This form should be carefully installed in the southern direction.

Ambikā

On the left (northern) side there should be Gaurī-Ambikā, the embodiment of Primordial Energy (Śakti). 360

Dhyāna:

On a beautiful pedestal with various decorations the Śakti is standing upright in *tribhaṅga* pose. 361

In the two upper hands, the skull-bowl in the left and the sword in the right, in the lower hands the *mudrās* of: "Fear not!" and of "bestowing boons." 362

Her vehicle is a divine lion, she is surrounded by female attendants, holding *cāmara* and other attributes adorning the sides and the upper parts. 363

Kārttikeya

Similarly, in the niche on the back-side (of the temple) the six-faced Kārttikeya, the handsome commander of the army of the gods should be placed in the wall-part. 364

Dhyāna:

With a mass of matted hair, wearing a crown and precious earrings on all six heads, his faces are radiant with a peaceful countenance. 365

The twelve arms are decorated with various attributes: Lance, noose and sword, a bowl made of hide, 366

arrows and spear are placed in his left hands, and in the right hands an elephant-goad and a beautiful flag, 367

also the *ghaṭitā mudrā (tarjanī mudrā)*, bow and shield and the cock. His divine chest is beautifully adorned, 368

covered with various ornaments becoming a hero. He is placed by the expert in the beautiful niche at the back. 369

[ऊर्ध्वगर्भिका]

शृणु त्वं भागभेदं च गर्भिकाभागमुत्तमम् ।
केन छेदादियुक्तश्च गर्भिकाभागनिर्णयम् ।। ३७० ।।

गृहान्तराल-ऊर्ध्वे तु यत् स्थानं पट्टिकावधि ।
तत् स्थानं गर्भिका ख्याता निशामण्डनमुच्यते ।। ३७१ ।।

दैर्घ्ये वेदप्रस्थभागे बाणभागसमन्वये ।
आद्यभागे तथा निम्ने पट्टिवेदगुणान्वितम् ।। ३७२ ।।

पट्ट्यूर्ध्वे पद्मरेखा च तदूर्ध्वे खान्दिरुत्तमा ।
सा खान्दिः प्रथमो भागः पक्षभागैक-अंशजा ।। ३७३ ।।

अपरांशे तथा दिव्ये वसन्तचूलिकादयः ।
चूलिका ऊर्ध्वदेशे च वेदभागैकगह्वरा ।। ३७४ ।।

खान्दि-ऊर्ध्वे यथाभागे फेणी वा अर्धकुम्भिका ।
युगभागैकभागेन गह्वरं पट्टिका तथा ।। ३७५ ।।

पट्ट्यन्ते अपरभागं पद्मपत्रादिभूषयेत्[1] ।।
पीढान्ते चूलिका श्रेष्ठा कुञ्चिताकारा पश्चिमे ।। ३७६ ।।

वसन्तस्पर्शितं चूलं निशाङ्गगर्भकं महत्[2] ।
गर्भकान्ते तथा कुम्भी निम्नगा धारणीं[3] प्रति ।। ३७७ ।।

एतानि भागयुक्तानि भित्तिदेशे मनोरमे ।
पद्मगर्भप्रसङ्गे च मुख्याङ्गभेदनिर्णयः ।। ३७८ ।।

[भित्तिबन्धना]

अन्त्यैकभागे ऊर्ध्वे च ऊर्ध्वभित्तिः सा कथ्यते ।
भित्त्यूर्ध्वे अधिकभागः वाडभीभित्तिबन्धना ।। ३७९ ।।

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[1] ऊर्ध्वगाः, MS. 2.

[2] निम्नांशे विग्रहो महान्, MS. 2.

[3] धरणीं, P.T.

Ūrdhva-garbhikā (Plate LVa)

Hear the different parts of the best *garbhikā-bhāga* (above the niche), and the rules governing the carving of the parts of the *garbhikā*. 370

The part above the hollow of the niche extending upto the entablature, that place is known as the *garbhikā*, and is also called the "ornament of the niche" (*niśāmaṇḍana*). 371

Vertically it is divided into three parts, and horizontally into five equal parts. In the first part of the lowest division a *paṭṭi* is made with three lines. 372

Above the *paṭṭi* a line of lotus-petals and above that a groove. That groove is one of the two parts of the first section. 373

In the other beautiful parts there is a *vasanta,* a *cūlikā* and other decorations. Above the *cūlikā* one third part is in depth. 374

In the part above this groove there is a *pheṇi* or a half waterpot. In the fourth division one part is a *paṭṭikā* lying in depth. 375

Above this *paṭṭi*, the next part should be decorated with upturned lotus-petals. On top of the *pīḍha* an excellent *cūlikā* curving inwards. 376

This *cūla* touches the *vasanta* (on the lintel). This part of the niche is the great *garbhaka*. Above the *garbhaka* (a row of) small *kumbhīs* are hanging down towards the earth. 377

These are the parts of the beautiful wall section. This is the description of the main parts belonging to the Padmagarbha temple. 378

String course (bandhanā) on the wall of the Padmagarbha (Plate LVId and LVIIb)

Above, at the end, the first part is what is called the upper wall. The next part on top of the wall of the Vāḍabhī is a string-course. 379

यदा परिमिता भित्तिर्युगभागेन भाजिता ।।
तत्फलपरिमितेन ऊर्ध्वभित्तिं तथा चरेत् ।। ३८० ।।

लम्बाकारे तथा भित्तिः केवलं गृहं वर्धयेत् ।
अनर्थमनुराहां च कोणकादपि खोदयेत् ।। ३८१ ।।

युगपार्श्वे यथास्थाने सम्मुखे पार्श्वकोणकम् ।
निशोर्ध्वे गर्हितस्थाने न खोदयेत् केवलम् ।। ३८२ ।।[1]

प्रस्थाकारे यदा क्षेत्रं बन्धनाभेदं भाजयेत् ।
ऊर्ध्वे निम्ने च पट्टिश्च मध्ये कमलपीठिका ।। ३८३ ।।

वसन्तक्षेत्रे या आद्या लता वर्त्तुलकोत्तमा ।
ऊर्ध्वे निम्ने तथा सूक्ष्मे पट्टिं कुर्यात् मनोरमाम् ।। ३८४ ।।

पक्षभागे यदा पीठं पद्मपत्रसुशोभितम् ।
खोदयेन्निपुणः शिल्पी गुणानुसारतः तथा ।। ३८५ ।।

वेदभागे यदा प्रस्थः तद्भूमिश्च नेत्रांशके ।
किञ्चिन्निम्नतरं क्षेत्रं तदङ्के गजमालिका ।। ३८६ ।।

गवाक्षका अन्यक्षेत्रे अथवा वाजिझम्पकाः ।
गजवाजी तथा भूपो राजबन्धः स कथ्यते ।। ३८७ ।।

[गजवाजी तथा राजबन्धनिरूपणम्]

शृणु त्वं बन्धभेदाँश्च संज्ञां कार्यानुसारतः ।
केवलं गजयुक्तेन कथ्यते गजमालिका ।। ३८८ ।।

अश्वयुक्तं यदा क्षेत्रं यदि स्यात्[2] पङ्क्तिभावतः ।
वाजिझम्पा च[3] तद्भागः शिल्पविद्यानुसारतः ।। ३८९ ।।

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[1] राहापृष्ठे यथा स्थाने संमुखे पार्श्वे एव च।
निशोर्ध्वे वर्जितं तत्र नैव खोदयेत् केवलम् ।। MS. 2.

[2] यद्यपि, MS. 1.

[3] वाजिझम्पा च is missing in MS. 1.

When the height of the wall is divided by four, the result of that will be the measurement of this upper wall course. 380

This course is extended all along above the wall and is carved over the *anartha*, the *anurāhā* and the *koṇaka*, on all four sides of the place. 381

Only above the niches of the *rāhās*, on the front, the sides and the back it should be left out and should not be carved. 382

This course should be divided into three parts in width. Above and below there is a *paṭṭi* and in the middle lotus pedestal. 383

In the *vasanta*, which is the first part, there is a most beautiful *vartulā*-creeper, above and below on which narrow bands should be made. 384

The second part is *pīḍha* with beautiful lotus-petals. A skilful Śilpin will carve them with line-work. 385

The third part is divided into two portions in width. In this frieze, which lies somewhat deeper, there is in one part a row of elephants. 386

In the other part there is a *gavākṣaka*, or there is a frieze of jumping horses. When there are elephants, horses and kings, it is called Rājabandha (royal frieze). 387

Difination of Gajavājā and Rājabandha

Hear the differences in the friezes and the names they are given according to their variety. When made only with elephants, it is famous as *gajamālikā*. 388

When that place has a line of horses, that part is called *vājijhampā* according to the Śilpavidyā. 389

गजं वाजिं पदातिं च सेनामुखादिखोदितम् ।
क्षत्रराजस्तथा[१] नाम्ना राजबन्धः स कथ्यते ।। ३९० ।।

बन्धानुगतं यत् स्थानं राहापार्श्वे च केवलम् ।
केन रूपेण तत् स्थानमूर्ध्वदेशे च खोदयेत् ।। ३९१ ।।

[अनर्थः]

तत्संज्ञां भेदच्छेदांश्च भागानुभागकेवलम् ।
शिष्य प्रियतम धीर शृणु त्वं सावधानतः ।। ३९२ ।।

अनर्थ-ऊर्ध्वदेशे च भित्त्यग्रे यद् वसन्तकम् ।
तदूर्ध्वे खान्दिकां दिव्यां खोदयेत् पक्षभागतः ।। ३९३ ।।

खान्दि-ऊर्ध्वे तदा रेखा वेद वा युगसंख्यकः ।
आचरेत् लम्बभावेन फेणीदेहे मनोरमे ।। ३९४ ।।

रेखान्ते द्विगुणं स्थानं फेण्याकारे त्रयांशके ।
अंशप्रान्ते तदा रेखा वेद वा युगसंख्यका ।। ३९५ ।।

अवश्यमेव तद्भागः बन्धनापीढसङ्गमा[२] ।
राजबन्धक्रमे गृहं बन्धे वसन्तः शोभनः ।। ३९६ ।।

त्रिभङ्ग[३]क्रमयुक्तेन वल्लिभिः पुष्पखोदनम् ।
ऊर्ध्वे निम्ने च पट्टिश्च मध्ये छेदः[४] मनोरमः ।। ३९७ ।।

[राहा]

तदूर्ध्वे समभागेन वृत्तवज्राङ्गमस्तकम् ।
सविधिं सगुणे रम्ये खोदयेत् भागानुसारम् ।। ३९८ ।।

आद्यरेखा कृते बन्ध अनुसारे वृत्तं तथा ।
समभागे[५] ऊर्ध्वदेशे सिंहमुखाकृतिर्महत् ।। ३९९ ।।

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[१] राजक्षेत्रं तदा, P.T.

[२] तुल्यतः, MS. 2.

[३] विभङ्गः, P.T.

[४] बल्ली, MS. 2.

[५] दैर्घ्यभागे, MS. 2.

When elephants, horses, foot-soldiers and commanders of the army and others are carved, that is the royal frieze and is known as Rājabandha. 390

That part in form of a frieze is only by the sides of the *rāhā*. In whatever form that course may be done, it should be carved on this upper part. 391

Anartha (Plate LIV a, b)

My dear, wise disciple, listen attentively to the designations of the various sections, divisions and subdivisions. 392

In the upper part of the *anartha*, above the wall, runs the *vasantaka*. Above that a beautiful *khāndi* should be carved in half a part. 393

Above the *khāndi* three or four lines are to be made running horizontally along the beautiful body of the *pheṇī*. 394

Above these lines a place of double the height is in the form of a *pheṇi* in three parts. The lines which are at the (upper) limit of that part are three or four in number. 395

That part, the *bandhanā*, should certainly join the *pīḍha*. In continuation with the royal frieze there is a niche and a beautiful *vasanta*, 396

carved with three curves, creepers and flowers. Above and below there are *paṭṭis*, in the middle beautiful line-work. 397

Rāhā[1] (Plate LVIIa)

Above this, of the same height, a circular *vajrāṅga-mastaka* should, according to rules, be carved with beautiful lines. 398

First along the lines of the band concentric circles (are drawn). Above (the circle) there is a lion's face, according to rules. 399

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[1] Only the front Rāhā has three mouldings below the *vajramastaka*.

सिंहमुखाग्रनिम्ने च आलम्बः वर्त्तुलं प्रति ।
वर्त्तुलः मध्यरेखायां आद्यवर्त्तुलचुम्बिनी ।। ४०० ।।

पार्श्वे पार्श्वच्छेदभागे कुञ्चिताकृतिगुम्फना ।
अग्निशिखाकुतिस्तत्र वेष्टनी मण्डले यथा ।। ४०१ ।।

मध्ये तृतीयावर्त्ते च मस्तकं सुमनोहरम् ।
खोदयेत् क्षुद्रच्छेदेन वर्तुलं मण्डलं तथा ।। ४०२ ।।

संक्षिप्तनिर्णयश्छिद्रं[१] वाडभीभित्तिलक्षणम् ।
गर्भकदेशभेदेन न कुर्यात् छेदमन्यथा ।। ४०३ ।।

केवलं सौम्यरूपेण कोणकानर्थभूमिकाम् ।
गठयेत् राहां तद्रूपां यत्र बेकिः सुकुञ्चिता ।। ४०४ ।।

बेकिदेशान्तरे रम्ये सिंहो वा मुद्रकस्तथा[२] ।
क्षुद्राकारे तथा निम्ने आमलक्या समावृत्तम् ।। ४०५ ।।

पिण्डिका कलशं तत्र पद्माकारे मनोहरे ।
एतेन भेदयुक्तेन पद्मगर्भः सुगर्भकः ।। ४०६ ।।

पद्मगर्भाधिपं देवं शङ्करमनुचिन्तयेत् ।
संक्षेपरूपतो अत्र पद्मगर्भादिनिर्णयः ।। ४०७ ।।

शिष्यप्रशिष्यबोधार्थं[३] प्रवक्ष्यामि सुयत्नतः ।
वाडभीन्यासयुक्तेन केवलं भित्तिः मोहिनी ।। ४०८ ।।

[विमानमालिनी]

अथाहं सम्प्रवक्ष्यामि सुधीसन्तोषभावनाम् ।
विमानमालिनीं रम्यां पृथग्रूपाश्रयां महत् ।। ४०९ ।।

अधमः क्षीणज्ञानेन किं वक्तुं शास्त्रविस्तरं ।
सौधिकागमन्यायेन देशभेदानुसारतः ।। ४१० ।।

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[१] भेदः, P.T.

[२] वा भैरवं, MS. 2.

[३] प्रशिष्यबोधनार्थाय, MS. 1.

Below the lion-face a hanging garland, going down to the circle. The middle-line is touching the first circle. 400

The sides are carved with rows of curling forms like tongues of fire surrounding the *maṇḍala*. 401

In the middle of the third circle a beautiful head should be carved with fine incisions inside the circle. 402

These are, in short, the characteristics of the wall of the Vāḍabhī. In this type of spire no other incisions (carvings) should be made. 403

The levels of the *anartha* and the *koṇaka* are plain, the *rāhā* too should be made in that way, narrowing towards the *beki*. 404

Upon the beautiful *beki* or the *mudraka* there are small lions below the circle of the *āmalakī*. 405

The pedestal of the *kalaśa* is in the form of a beautiful lotus. These are the divisions of the beautiful Padmagarbha temple. 406

Meditating on Śaṅkara, the Lord of the Padmagarbha temple, this is in concise form the description of the Padmagarbha. 407

For the understanding of disciples and their disciples I have carefully told the construction of the charming wall-part of the Vāḍabhī. 408

(Example: Tīrtheśvara temple, Bhubaneśvar)

Vimānamālinī (Plates LVIII-LIX)

Now I am explaining for the satisfaction of the learned the attractive Vimānamālinī temple, of an entirely different design. 409

How can I, low and with limited knowledge speak about the vast Śāstras? (I can only explain) according to the Saudhikāgama and the regional tradition. 410

या देवी शक्तिरूपा सा सर्वशक्तिप्रदायिनी ।
तत्पादपङ्कजमात्रं[१] निर्भरं तत्त्वनिर्णये ।। ४११ ।।

शिवशक्त्यात्मकं रूपं यद् रूपं ज्ञानकल्पितम् ।
तत् स्वरूपानुचिन्तया वर्णयामि न संशयः ।। ४१२ ।।

पीठभागं तदा छेदं पूर्वे यथोक्तपद्धतिः ।
कूर्मपीठं तदाकारे पञ्चकर्मादि कारयेत् ।। ४१३ ।।

पुनश्च कर्मभेदेन छेदानुच्छेदितं क्रमम् ।
वर्णयामि यथा शास्त्रे आचारे गुरुकल्पिते ।। ४१४ ।।

गुरुर्हि सर्वथा श्रेष्ठो गुरुर्ज्ञानमयो हरः ।
गुरुः शिवमयो नित्यं नमामि गुरुपादुकाम् ।। ४१५ ।।

शृणु अत्र प्रवक्ष्यामि भागादिनिर्णयक्रमम् ।
विमानमालिनीं मुख्यां[२] यद् गुरोरनुकम्पया ।। ४१६ ।।

कूर्मपीठान्तरे रम्यं कोणकादि यथाक्रमे ।
पञ्चकर्म तथा भेदमनुराहामनर्थकम् ।। ४१७ ।।

[पञ्चकर्म]

पञ्चकर्मस्थले किञ्चित् पृथक्कर्म विधीयते ।
शाक्तपीठे तदा रम्ये[३] वेदभागेन भाजितम् ।। ४१८ ।।

आद्ये खुरं तथा कुम्भं पक्षभागे मनोरमे ।
वेदभागे तथा प्रस्थे वेदभागे पुनस्तथा ।। ४१९ ।।

आद्ये खान्दिः परे दिव्या वसन्तलतिकावलिः ।
शेषोर्ध्वभागयुक्तेन पीठक्षेत्रसमानतः ।। ४२० ।।

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[१] नित्यं, P.T.

[२] तत्त्वं, P.T.

[३] तदाकारे, P.T.

For the description of these essential elements I am depending on the lotus-feet of the goddess, the embodiment of power who bestows all powers. 411

Visualizing through *jñāna* the form of Śiva-Śakti, with thought concentrated on their essential form, I am explaining without hesitation: 412

By the method used before, the parts and divisions of the temple, (I describe) how the *kūrmapīṭha*, the *pañcakarma* and other parts should be made. 413

Then I will tell the various works in the order of their divisions and subdivisions according to the Śāstras, according to local customs and following the instructions of the Guru. 414

The Guru is always the best, he is Hara, the personification of knowledge, the Guru is eternally the embodiment of Śiva. I bow at the feet of the Guru.[1] 415

Hear, I am now explaining the important features and the order of the parts of the Vimānamālinī, by the grace of the Guru. 416

Above the beautiful *kūrma-pīṭha*, the *pañcakarma*, the *koṇaka* and other parts, the *anurāhā* and the *anartha* are made in the usual order. 417

Pañcakarma (Plate LIXb and Fig. 15c)

At the place of the *pañcakarma* a slightly different form is prescribed. In the Śāktapīṭha it is divided into three parts. 418

First a *khura*, then a *kumbha* in the beautiful second part; the third part is again divided into three parts vertically. 419

First there is a groove, then a beautiful band of *vasanta* creepers. In the last upper part a pedestal like portion of equal size. 420

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[1] Most likely a reference to the author's personal Guru Mādhava Bhaṭṭa named at the end of the book.

लम्बाकारे मध्यरेखासंनिभे खान्दिमध्यमे[१] ।
क्षुद्रच्छेदानुवर्त्ते च पुष्पिकावलिः[२] उत्तमा ।। ४२१ ।।

एतानि भेदयुक्तानि[३] पञ्चकर्मस्थलावधि ।
तत्परे कोणकभेदे शृणु जाङ्गं मनोहरम् ।। ४२२ ।।

विमानमालिनी श्रेष्ठा सौधिकागमभेदतः ।
सर्वांशे मुख्यरूपेण विमानमात्रखोदनम् ।। ४२३ ।।

कोणके च तथाऽनर्थे राहागर्भकः केवलम् ।
सर्वभागोपरि स्थाने[४] विमानकर्म उत्तमम् ।। ४२४ ।।

[कोणकः]

शृणु त्वमाद्यच्छेदञ्च कोणकपागनिर्णयम्[५] ।
अनुक्रमे तथाऽनर्थराहादिकं यथाक्रमम् ।। ४२५ ।।

विमानमध्यदेशे च खान्दिः प्राचीरसन्निधौ ।
प्रथमपंक्तिमूलस्य भागं शृणु सुयत्नतः ।। ४२६ ।।

पञ्चकर्मान्तरस्थाने केन भागेन कारयेत् ।
ऊर्ध्वे प्रस्थे च यद्भागः शृणु त्वं सावधानतः ।। ४२७ ।।

गर्भमन्दिरं यदुच्चं कल्पितं गगनं प्रति ।
तदर्धभागयुक्तेन जाङ्गभित्तिः तथाकृतिः ।। ४२८ ।।

तदनुसारतो जाङ्गः युगभेदेन प्रस्थतः ।
आद्यभागे तथा निम्ने पञ्चकर्म च पूर्ववत् ।। ४२९ ।।

पक्षभागौ तथा पक्षे भाजयेत् निम्नबन्धनाम् ।
अपरार्धे वेदभागे योजयेत् वल्लिभिं प्रति[६] ।। ४३० ।।

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[१] कुम्भोर्ध्वे खान्दिमध्यगे, MS. 2.

[२] पुष्प पट्टि, MS. 2.

[३] एतैर्भेदैश्च संयुक्तं, P.T.

[४] केवलं दृश्यभागेन, MS. 2.

[५] कोणकभागनिर्णयम्, P.T.

[६] वल्लिभिः कृते, MS. 2.

On the vertical middle-line, in the middle of the *khāndi* there is an excellent row of small flowers made by fine incisions. 421

These are the parts upto the level of the *pañcakarma*. Above this, in the parts of the *koṇaka* and other segments, (the description) of the beautiful *jāṅgha*. 422

Vimānamālinī is the best temple. It follows the Saudhikāgama. On all sides spires are carved prominently. 423

On the *koṇaka*, the *anartha* and the *rāhā*, above all these parts there are beautiful structures of *vimānas*. 424

Koṇaka (Plates LX-LXI)

You first hear the description of the divisions of the *koṇaka-pāga*, of the *anartha*, the *rāhā* and other parts in their proper order. 425

In between the *vimānas* there are grooves (vertically) attached to them. Hear carefully the part of the first line. 426

Hear attentively in what manner the part above the *pañcakarma* is done, the parts in height and width. 427

The height of the *jāṅgha* wall is half the intended height of the temple towards the sky. 428

Within that measure the *jāṅgha* is divided in four parts vertically. The first lowest part is the *pañcakarma*, as said before. 429

The second division is of two parts, divided by the lower *bandhanā*, the other part above is joined to the *vallibhi*. 430

यद्भागः केवलं छेदः वल्लिभिः गुणभूषणम् ।[१]
वल्लिभ्यन्ते तथा युगे पक्षभागेन पूर्ववत् ।। ४३१ ।।

ऊर्ध्वैकभाग-ऊर्ध्वे च कथिता ऊर्ध्वबन्धना ।
तदूर्ध्वबन्धनानिम्ने कामबन्धः स उच्यते ।। ४३२ ।।

एतानि प्रस्थभेदानि[२] शृणु लम्बाकृतिगुणान् ।
मध्यजाङ्घं महाक्षेत्रं ऋतुरेखया भाजयेत् ।। ४३३ ।।

समुद्रगृहमध्ये च जाङ्घमध्यः त्रयो गुणाः ।
संलग्न अपरो भागः पट्टिक्षेत्रं स जायते ।। ४३४ ।।

तत्संलग्नद्विभागे च पार्श्वजाङ्घः स उच्यते ।
मूलान्तदैर्घ्ययुक्तेन केवलं पट्टिप्रस्तरः ।। ४३५ ।।

एतानि मुख्यभागानि[3] दैर्घ्ये च प्रस्थ एव च ।
अपरं संप्रवक्ष्यामि उपभागादिनिर्णयम् ।। ४३६ ।।

पञ्चकर्मान्तरं क्षेत्रं निम्नबन्धना मुख्यतो ।
भाजयेत् ऋतुकीलेन[४] मध्यपार्श्वादि केवलम् ।। ४३७ ।।

मध्य-लम्ब-जाङ्घपट्टिं न खोदयेत् कदाचन ।
केवलं पार्श्वमध्ये च ऋतुभागेन भाजयेत्[५] ।। ४३८ ।।

आद्यभागे दिव्यपट्टिः पीढं पद्मपत्राकृतौ ।
पक्षभागे तदूर्ध्वे च एतानि कर्म[६]निर्णयः ।। ४३९ ।।

तदूर्ध्वलम्बभागेन ऊर्ध्वे जाङ्घः सुदृढतः ।
केवलं मध्यजाङ्घे च नानाकारे लता कृता ।। ४४० ।।[७]

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[१] तत्पार्श्वे केवलं छेदः मध्ये वल्लभिभूषणम्, MS. 2.

[२] एते तु प्रस्थभेदाः स्युः, P.T.

[३] एते तु मुख्यभागाः स्युः, P.T.

[४] ०भागेन, MS. 1.

[५] छेदयेत्, P.T.

[६] प्रस्थाङ्गक्रम, P.T.

[७] डमरुखान्दी स ख्यात ऊर्ध्वक्षेत्रे च पट्टिका ।
पङ्कयन्तो पद्मपीठं च एषो हि क्रमनिर्णयः।। MS. 2.

That part is adorned only with incisions of creeper-lines. The fourth division above the *vallibhi* is in two parts, as before. 431

The upper half part is called the upper string-course. Below the upper string-course there is the *kāma-bandha* (place for love-scenes). 432

These are the horizontal divisions. Hear about the vertical lines. The large part in the middle of the *jāṅgha* is divided by six vertical lines. 433

Of the seven divisions (resulting thereof) the central part of the *jāṅgha* is made up of three. The adjoining parts on both sides become the *paṭṭi kṣetra.* 434

The two side *jāṅghas* are the two adjoining parts on either side going upwards vertically from the base as plain stone-bands. 435

These are the main vertical and horizontal divisions. After this I am describing the subdivisions. 436

Lower bandhanā

Above the place of the *pañcakarma* the lower string-course is divided into horizontal partś by six lines mostly in the central and outer portions only. 437

The long *paṭṭi* portions of the *jāṅgha* are never carved. Only the outer and the middle of the parts are decorated. 438

In the first part a beautiful *paṭṭi*, then a *pīḍha* in the form of lotus-petals. In the second part above that a *paṭṭi* and others in succession. 439

Above that the strong *jāṅgha* is made in the long upper part. In the middle portion only there are various creeper ornamentations,[1] 440

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[1] This is called the *ḍamaru-khāndi*. Above it again a *paṭṭi*, after the *paṭṭi* a lotus-roof (*padma-pīḍha*). These are the parts in their order. MS 2.

किञ्चित् वृहत्तरोभागो लम्बाकारे तथाऽऽसनम्[१] ।
तदूर्ध्वे भागच्छेदानि कर्माङ्ग-ऊर्ध्वबन्धना ।। ४४१ ।।[२]

पूर्वक्रमे तथा ऋतुभागेन ऊर्ध्वदेशतः[३] ।
गुप्त[४] गृहे तथा निम्ने काममूर्तिः सुशोभना ।। ४४२ ।।

तदुप्तभूमिभागांश्च शृणु त्वं विषयक्रमात् ।
आद्ये निम्नपट्टिक्षेत्रं तदूर्ध्वे पीठ[५]खोदनम् ।। ४४३ ।।

तदन्ते वेदभागे च कुम्भी कुम्भः मनोहरे ।
कुम्भमध्ये कुम्भपट्टिः बाणे कुम्भार्धमण्डलम् ।। ४४४ ।।

ऋतुभागे तथा पट्टिः समुद्रे कुम्भिकास्थलम्[६] ।
केवलम् ऊर्ध्वपार्श्वे च ऊर्ध्वबन्धनाखोदनम् ।। ४४५ ।।

केनचित् शिल्पिना मुख्ये मध्यजाङ्घे मनोहरे।
खोदयेत् सकलच्छेदभेदादि जाङ्घकर्मयोः ।। ४४६ ।।

उभयपार्श्वजाङ्घेन न छेदकुम्भिकादयः ।
तत्र न विकलं याति जाङ्घकर्म भित्तिस्थले[७] ।। ४४७ ।।

करणीयं सुयत्नेन जाङ्घकर्म सुकौशलम् ।
बन्धनान्ते यथा भागे कोणकः शिखरावधि ।। ४४८ ।।

[विमानिका]

[कोण]

विमानभागच्छेदांश्च शृणु शिष्य प्रियतम ।
यथा लम्बाकृतिः भागो बाणधा जाङ्घमण्डले ।। ४४९ ।।

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[१] पुनः, P.T.

[२] तदूर्ध्वे लम्बभागः स्तम्भाकारे तथा पुनः ।
तदूर्ध्वभागे छेदादि कर्त्तव्यं ऊर्ध्वबन्धना ।। MS. 2.

[३] ऊर्ध्वदेशमृतुभागेषु भाजयेत्, P.T.

[४] सप्त, MS. 1.

[५] पीढ, MS. 1.

[६] तदूर्ध्वे शिखरस्थलम्, MS. 2.

[७] कदाचन, MS. 2.

made lengthwise in that somewhat bigger part. Above that are the divisions for the upper string-course.[1] 441

Upper bandhanā

In the same order as the previous work (the lower string-course) the upper part is divided in six sections. Below it is the secret niche adorned with love-scenes. 442

You hear the divisions of (the part above the level of) the secret place in the order of the architectural elements. The lowest first is a plain *paṭṭi*, above this the *pīṭha* is carved. 443

After that in the third part a beautiful small jar, and in the middle of the *kumbha* a *paṭṭi*, in the fifth part (the other) half of the *kumbha-maṇḍala*. 444

In the sixth part there is a *paṭṭi* and in the seventh, the place of a *kumbhikā*. This upper section is carved only in the middle and outer parts. 445

Some Śilpin carve only the main middle part of the *jāṅgha*, others carve all divisions of the *jāṅgha* with ornaments. 446

When on the sides of the *jāṅgha* there are no carvings of *kumbhikās* or other carvings the *jāṅgha* does not become deficient. 447

The work on the *jāṅgha* should be made with great care and skill, from the end of the (lower) *bandhanā* upto the *śikhara* of the *koṇaka*. 448

Vimāna of the Koṇaka

My dear disciple, hear the divisions of the *vimāna* portion. As in the *jāṅgha* it is divided vertically into five parts. 449

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[1] Above the *ḍamaru-bhāga* a part in form of a pillar. In the part there above the divisions for making the upper *bandhanā*. MS 2.

तदा निम्नतरं कृत्वा[1] शिखरदेशं यत्नतः ।
भित्तेश्च निगमांशे च शिखरमूर्ध्वशोभनम् ।। ४५० ।।

प्रस्थाकारे कार्यभेदे वसुच्छेदेन छेदयेत् ।
कल्पितरेखयुक्तायां छेदभागः समानतः ।। ४५१ ।।

प्रथमा दीर्घपङ्क्त्यङ्गे[2] वल्लिभिः मालिकावलिः ।
पक्षभागे समाने च किञ्चित् न्यूना च मध्यमे ।। ४५२ ।।

उभयभूमियुक्तेन पद्मरेखादि यत्नतः ।
वेदभागे तथा न्याये युगलपङ्क्तिका महत् ।। ४५३ ।।

निम्ने च गुण्डिका दिव्या ऊर्ध्वे दन्तुरिकाकृतिः ।
समानांशे युगांशेन खान्दिः एका त्र्यांशके ।। ४५४ ।।

अपरनेत्रभागेन पीठिका कमलाकृतिः ।
दन्तुरिकाकृतिः पङ्क्तिः तदूर्ध्वे पङ्कजपीठम् ।। ४५५ ।।

खान्दिः अन्तिमभागे च वेदभागे च उत्तमः ।
बाणभागं समार्धेन नेत्रभागेन भाजयेत् ।। ४५६ ।।

प्रथमार्धे तथा पङ्क्तिः पुष्पाकारे मनोहरे ।
नेत्रांशपद्मपीठञ्च यथा युगे च पीठिका ।। ४५७ ।।

केवलमूर्ध्वगा बाणे निम्नगा युगे पङ्कजा ।
शृणु ऋत्वंशभागेन यत् पक्षभागभाजिते ।। ४५८ ।।

प्रथमे खान्दिश्च तत्र अपरा पद्मपीठिका ।
पद्मपीठोपरि पङ्क्तिः सूक्ष्मातिसूक्ष्मभागतः ।। ४५९ ।।

सागरपक्षभागेन प्रथमा पङ्क्तिका तथा ।
अपरा चूलिका तत्र अर्धवर्त्तुलिकाकृतिः ।। ४६० ।।

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[1] क्रम संकुचितं कुर्यात्, MS. 2.

[2] प्रत्यार्द्धे, MS. 1.

After having made the lower part carefully the ornate *śikhara* (small *vimānikā*) is to be made equalling one third (of the height) of the wall. 450

Horizontally eight divisions have to be cut for the different parts. With compositional lines equal parts are made. 451

On the first long band there is a garland of creepers. The second part is somewhat receding (sloping in from above and below) in equal measure towards the middle. 452

On both the slopes there are carefully made lotus-lines. On the third division a large double *paṭṭi* is placed, 453

the lower with beautiful bead ornamentation and the upper in a zig-zag pattern (*danturikā*). In the fourth division the *khāndi* is one (the uppermost) of the three equal parts. 454

The other two (below) are a *pīṭhikā* in the form of lotus petals. This lotus-shaped *pīṭha* is set on the zig-zag band (of the third division). 455

The *khāndi* in the last part is the uppermost of the three (sub)-divisions. Above that the fifth division is divided into two equal portions. 456

The first half is a *paṭṭi* with beautiful flower-design, the second is a *padma-pīṭha*, just as the *pīṭhikā* in the fourth (division). 457

Only in this fifth part the lotus-petals are turned upwards, while in the fourth part they go downwards. Hear about the sixth division which is divided in two parts. 458

In the first there is a *khāndi*, the other is a *padmapīṭhikā* (lotus-pedestal). Above the *padma-pīṭha* there is an extremely narrow band. 459

In the seventh division there are two parts, the first is a *paṭṭikā*, the other a half circular *cūlikā*. 460

मध्यांशे मध्यक्षेत्रे च वर्तुलाकृतिगम्बुजा[१] ।
ललिता कुम्भिका माला सिंहमुखादिशोभिता ।।[२] ४६१ ।।

वसुभागस्तथा न्याये पक्षभागेन भाजितः ।
प्रथमतृतीयक्षेत्रमध्यांशे[३] पट्टिका तथा ।। ४६२ ।।

तदूर्ध्वे[४] वर्त्तुलाकारे खर्परं चूलिकोत्तमा ।
किञ्चित्क्षुद्राकारे दिव्ये कलशः शीर्षभागतः[५] ।। ४६३ ।।

वर्त्तुला रेखामध्ये च वर्त्तुलाकृतिः[६] गुम्फना ।
नानाछेदस्तथा न्यासो जन-आनन्दकारकः ।। ४६४ ।।

एतेषां भागमुख्यानां कोणकोर्ध्वविमानिका ।
शिल्पीनः क्रीडन्ति अत्र[७] गुरोर्ज्ञाना[८]नुसारतः ।। ४६५ ।।

[अनुराहा]

कोणकं मध्यजाङ्घस्य प्रस्थार्धं परिमाणतः ।
प्रस्थभागं तथा कृत्वा अनुराहां विचक्षणः ।। ४६६ ।।

पञ्चकर्मान्तरस्थानमूर्ध्वे यदूर्ध्वबन्धना ।
तदाकृतौ तथा लम्बः नागस्तम्भः स उच्यते ।। ४६७ ।।

पागान्ते कदा वा नागः कदा वा लतिकाकृतिः ।
स्तम्भाकारे तथा अंश अनुराहा स कथ्यते ।। ४६८ ।।

[लतास्तम्भ]

तद्भागं दैर्घ्ययुक्तेन समुद्रभागे[९] भाजयेत् ।
आद्ये च प्रान्तभागे च केवलं डमरूपमा ।। ४६९ ।।

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[१] वज्राङ्ग, MS. 2.

[२] ललितं गम्बुजाकार सिंहमुखादि शोभितम् । MS. 2.

[३] प्रथमे च तृतीये क्षेत्रे स्यात्, P.T.

[४] तन्मध्ये, MS. 2.

[५] ०वृत्तौ ऊर्ध्वे कुम्भश्च कलशाकृतिः । P.T.

[६] अनलाकृतिः, MS. 2.

[७] तत्क्षेत्रे, MS. 2.

[८] ०आज्ञा, P.T.

[९] सप्तभागेषु, P.T.

In the central part of the middle portion there is the rounded shape of a small dome, adorned with a garland of small *kumbhikās*, with a lion face or other figures. 461

The eighth division, which is placed in the centre is divided into two (vertical) sections. In the first and third (horizontal) portions there are *paṭṭikās*. 462

Above is the rounded excellent crowning part shaped like a *kharpara*. On this a small-sized *kumbha* in the form of a *kalaśa*. 463

Inside the circular outline (of the *cūlikā*) there are rows of bead-ornaments and other line-work, to give joy to the people. 464

These are the chief divisions of the upper spire (*vimānikā*) above the *koṇaka*. There the Śilpins express themselves freely (in executing the decorations), in accordance with the knowledge obtained from their Guru. 465

[Anurāhā]

The *anurāhā* should be skillfully made in half the width of the *koṇaka jāṅgha*. 466

That elongated part, (reaching) from the *pañcakarma* upto the upper string-course is called the serpent-pillar (*nāgastambha*). 467

This *pāga* is sometimes with Nāgas, and sometimes with creeper-work. This element in the form of a pillar is called the *anurāhā*.[1] 468

[Latāstambha]

The length of that part has to be divided into seven portions. The first (lowest) and the uppermost only resemble *ḍamarus*. 469

[1] With creeper-work it is flat and made only between the *rāhā* and the *anartha*, the *nāga*-pillar is round and is only between the *koṇaka* and the *anartha*.

मध्यान्तबाणभागेन लतिका वर्तुलाकृतिः ।
खोदयामास यत्नेन[१] पार्श्वे पट्टिं मनोरमाम् ।। ४७० ।।

निम्नभागे[२] न्यूनस्थाने डमरुपीठमुत्तमम् ।
तत्स्थानं भाजयेत् बाणे मध्यभागं सकुञ्चितम् ।। ४७१ ।।

आद्ये ऊर्ध्वे तथा पुष्पं वर्त्तुलाकृतिगुण्डिका ।
तन्निम्नपक्षभागे च पद्मपत्रादि खोदयेत्[३] ।। ४७२ ।।

विपरीतदिशि मुखं निम्नोर्ध्व-ऊर्ध्व-ऊर्ध्वगे[४] ।
वेद[५] सङ्कीर्णभागस्तु बला वा वर्त्तुला कणिः ।। ४७३ ।।

एतेन छेदयुक्तेन स्तम्भं रमणीयाकृतिम् ।
नानालङ्कारन्यासेन पागमध्ये च स्थापयेत् ।। ४७४ ।।

पार्श्वपट्टिसमायुक्ता वर्त्तुलाकारगुण्डिका ।
रङ्गणीपट्टिस्तद्भागे[६] अथवा गोधूमाकृतिः ।। ४७५ ।।

लताबन्धस्तथा रम्ये मध्यभागे सुनिश्चिते ।
कर्तव्यः श्रेष्ठरूपेण भुजङ्गबन्धस्तत् शृणु ।। ४७६ ।।

[भुजङ्गबन्धः]

पञ्चकर्मान्तरे दैर्घ्ये जाङ्घशीर्षस्थलावधि ।
प्रस्थार्धपरिमितेन स्तम्भः[७] तत्र न संशयः ।। ४७७ ।।

पूर्ववत् प्रस्थभागेन समुद्रभागमाचरेत् ।
मध्यबाणगृहं यावत् नागस्तम्भः तथोपरि ।। ४७८ ।।

बाणभागं तथा दैर्घ्ये वेदभागेन भाजयेत् ।
पार्श्वे निम्नतरस्थाने क्षीणाकारे समानतः[८] ।। ४७९ ।।

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[1] खोदयेत् सुप्रयत्नेन, P.T.

[२] न्यून, MS. 1.

[३] भूषयेत्, P.T.

[४] निम्ने च ऊर्ध्वदेशतः, P.T.

[५] मध्य, MS. 2.

[६] तां कुर्यात्, P.T.

[७] प्रस्थ, MS. 1.

[८] क्षीण पट्टिं समानतः, MS. 2.

In the five middle portions a curling creeper should be carefully carved. On the sides beautiful bands (with bead-ornaments). 470

In the small lower part the best *ḍamarupīṭha* is divided (horizontally) into five parts, and the middle portion is contracted. 471

The lowest and uppermost portions are carved with flowers or round *guṇḍikās*. The two receding parts are decorated with lotus-petals and similar carvings. 472

They are facing downwards and upwards in opposite directions. The third contracted part is either a moulding or a rounded *kaṇi*. 473

With these divisions the pilaster is made very beautiful. Decorated with various ornaments it has to be placed in between the *pāgas*. 474

In the (vertical) bands connected on the sides a fillet of round *guṇḍikās* or *raṅgaṇī* flowers, or in the shape of wheat-grains should be made. 475

[Nāga-stambha]

Hear, in the place corresponding to the attractive *latā-bandha*, an excellent serpent-pillar can be made in between the *pāgas*. 476

(Reaching) vertically from the end of the *pañcakarma* upto the top of the *jāṅgha*, the pillar has to be made measuring half the width (of the *koṇaka*). 477

As before, it is divided in seven parts horizontally. In the five middle parts is the serpent pillar (*nāgastambha*). 478

These five parts are vertically divided into three. Both the recessed side parts are narrower. 479

निम्ने यत् प्रथमस्थानं तद्भागे सिंहमुखिका[१] ।
विकटाकृतिनेत्राणि नासिकां मुखगह्वरम् ।। ४८० ।।

पक्षभागेन मध्ये च डालिकापल्लवाकृतिः ।
ऋतुभागे तथा न्यसेत् सर्पराजं शिरोपरि ।। ४८१ ।।

समुद्रभागयुक्तेन समांशे वसु भाजयेत् ।
प्रस्थे कल्पितरेखायां शृणु छेदाङ्गं यत्नतः ।। ४८२ ।।

तदंशे कुञ्चितो वेदो ऋतुभागस्तथैव च ।
युगबाणस्थले कुम्भम् आमलक्याकृतौ गुणाः ।। ४८३ ।।

नानालङ्कारयुक्तेन छेदयेत् मध्यपल्लवम् ।
तदन्ते शृणु भेदांश्च मध्यच्छेदत्रयं विधिम् ।। ४८४ ।।[२]

तद्भागयुगभागेन कल्पितं प्रस्थमुत्तमम् ।
सर्वोच्चयुगभागेन सर्प[३]मस्तकखोदनम् ।। ४८५ ।।

फणयुक्ते तथा दिव्ये[४] यावत् प्रस्थं तथाचरेत् ।
फणागर्भे महानागं द्विभुजं मणिमण्डितम् ।। ४८६ ।।

हलञ्च मुसलं हस्ते कटिदेशावधिस्तथा ।
हारकेयूरं शीर्षे च मुकुटं मणिशोभितम्[५] ।। ४८७ ।।

कदाचित् युग्मभेदेन कारयेन्नागमुत्तमम् ।
वेदभागे तथा देहं वक्राकारे मनोहरे ।। ४८८ ।।

अपराङ्ग[६] तथा न्याये पक्षे[७] विपरीता गतिः[८] ।
निम्नभागे तथा पुच्छं समभागे च कुण्डलीम् ।। ४८९ ।।

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[१] मुखिका - an unusual form for small मुख.

[२] पक्ष समुद्र अंशेन किञ्चित् कुञ्चितभागयोः ।
गुण्डिकां सह तद् भागं कारयेत् सुप्रयत्नतः ।। MS. 2.

[३] नाग, P.T.

[४] रम्ये, P.T.

[५] ०मण्डितम्, P.T.

[६] अपरं च, P.T.

[७] वदनं, P.T.

[८] ०कृति, P.T.

The first part below is a small lion head, with fierce eyes, nose, and a deep mouth. 480

The middle vertical portion of the second part has motifs of branches and leaves, placed in the sixth portion above the head of the snake-king. 481

The seventh part is (horizontally) divided into eight equal portions. Hear attentively about the divisions made by these horizontal compositional lines. 482

The third and the sixth are the narrow parts. The fourth and the fifth part are a *kumbha* with lines (ribs) like those of an *āmalakī*. 483

The *pallava* in the middle has to be made very ornate. Thereafter hear the divisions of the three middle portions (of the shaft). 484

In that part horizontally four divisions have to be well drawn. In the uppermost of the four parts the head of the Nāga is carved, 485

with a beautiful hood covering the entire width (of the *pāga*). In the hollow of the hood there is a Mahānāga, with two arms, decorated with jewels, 486

holding plough and pestle in his hands, the body made down to the hip, with necklaces and armlets, and a jewelled crown on the head. 487

Sometimes the best Nāgas are made in pairs. In the (remaining) three parts the body is (coiled) around (the pillar) in a beautiful way. 488

When the tail is in the lower part, it is with parallel coils. When (the tail) is set in the upper part, the face is below. 489

पुच्छाग्रमूर्ध्वगामी च मध्यभागानुसारतः ।
सर्वाङ्गे खोदयेत् चर्म वर्त्तुलाकृतिं यत्नतः ।। ४९० ।।

नेत्रे जिह्वा तथा फेनं फूत्कारदृश्यमाचरेत् ।
एवं कृत्वा महानागबन्धस्तम्भस्तथोपरि[१] ।। ४९१ ।।

रक्षां कुर्वन्ति प्रासादं नागलोकगणस्तथा ।
प्रतिपागान्तरे रम्ये नागमातादिखोदनम् ।। ४९२ ।।

कुलिकादिभुजङ्गानां संतोषो जायते ध्रुवम् ।
एतद्विधिक्रमे शिल्पी नागस्तम्भांश्च आचरेत्[२] ।। ४९३ ।।

[अनर्थः]

शृणु त्वमपरं पागं अनर्थस्थलमुत्तमम् ।
यथाकारं तथाकारं[३] तद्दैर्घ्यं प्रति एव च[४] ।। ४९४ ।।

छेदभेदाश्च तन्निम्ने आद्यन्तमध्यदेशतः ।
अक्षुण्णकर्मयुक्तेन यथा पूर्वे च कोणके ।। ४९५ ।।

बन्धना पञ्चकर्मान्ते जाङ्घं तत्र मनोहरम् ।
जाङ्घान्ते बन्धना प्रस्थे शिखरं शिखरोपरि[५] ।। ४९६ ।।

यथा पुर्वे तथा छेदः क्रिया तदनुसारतः ।
भेदानुसारतो छेदे[६] अलङ्करणं कारयेत् ।। ४९७ ।।

[कामबन्धः]

प्रसङ्गभेदयुक्तेन कामबन्धस्य निर्णयम् ।
प्रवक्ष्यामि शृणु त्वं तु शिल्पविद्यानुसारतः ।। ४९८ ।।

जगतस्तु मूलं कामः कामाद् भूतादि जायन्ते ।
मूलभूते तथा भूतं कामेन प्रविलीयते ।। ४९९ ।।

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[१] तथानागबन्ध स्तम्भस्थलोपरि, P.T.

[२] कारयेत्, P.T.

[३] स्थानं, P.T.

[४] प्रस्थमेव च, P.T.

[५] तस्योर्ध्वे शिखरे तथा, P.T.

[६] छेदानुसारतो भेदम्, P.T.

When standing upwards, the end of the tail should be in the middle part (the front). All over the body the skin is carefully carved with round scales. 490

In the hoods there are two tongues, making a show of hissing. In this manner the great *nāga-bandha* is made on the pillar. 491

These Nāgas give protection to the temple. On each *pāga* an attractive Nāgamātā and other Nāgas are carved. 492

By this work Kulika and the other Nāgas will certainly be pleased. According to these rules the Śilpin should make the *nāgastambhas*. 493

Anartha

You hear about another *pāga*, the place of the best *anartha*. Its form is similar and its width is the same (as that of the *koṇaka*). 494

On the different divisions, from beginning to end and in the middle parts the work is in continuity of the *koṇaka* (described) before. 495

In the *bandhanā* above the *pañcakarma*, in the beautiful *jāṅgha*, in the *bandhanā* above the *jāṅgha* and in the *śikhara* (*vimānikā*), 496

the divisions are the same as before and the work is done according to these. The ornamental carvings have to be made along the divisions. 497

Kāma-bandha (love-images)

In connection with this, hear the description of the *kāma-bandha* which I am describing according to the Śilpa doctrine (Śilpavidyā): 498

Love is the root of the universe. From love all beings are born. Primordial elements and all beings are reabsorbed again in love. 499

शिवशक्तिं विना सृष्टिः कल्पनामात्रं केवलम् ।
न हि जन्मादि वा मृत्युस्तथा[१] कामक्रियां विना ।। ५०० ।।

शिवः साक्षाद् महालिङ्गं शक्तिर्भगस्वरूपिणी ।
तद्योगेन जगत् सर्वं कामक्रिया सा उच्यते ।। ५०१ ।।

इति कामकला विद्या आगमतत्त्वविस्तरम् ।
कामकलाहीनं स्थानं त्यक्तमण्डलं कथ्यते ।। ५०२ ।।

कुलाचारमते हीनं त्यक्तमण्डलं सर्वदा ।
काल[२]कक्षसमं त्यक्तं तत्स्थानं गहनोपमम् ।। ५०३ ।।

विना कामकलायन्त्रं[३] पूजनं शक्तिपूजनम् ।
साधनं निष्फलं याति हस्तिस्नानमिव क्रिया ।। ५०४ ।।

तद्यन्त्रं यत्र तिष्ठति तद्गृहं वीरमन्दिरम् ।
सर्वविघ्नभयादीनां विनाशो जायते ध्रुवम् ।। ५०५ ।।

भूतप्रेतपिशाचादि कौणपं विकटा[४]दयः ।
दूरादेव पलायन्ते यन्त्रमात्रस्य दर्शने ।। ५०६ ।।

शृणु त्वं कथयिष्यामि गोपनीयं प्रयत्नतः ।
कौलाचारं विना यन्त्रं न देयं न कदाचन[५] ।। ५०७ ।।

[कामकलायन्त्रम्]

वीरभूमिः चतुरस्रे विषमं सममेव च ।
चतुर्वर्गमहाक्षेत्रे करणीयं कीलद्वयम् ।। ५०८ ।।

ऊर्ध्वे प्रस्थे तथा कीले छेदनं मणिकागृहे[६] ।
मणिबिन्दुं समारभ्य ऊर्ध्वं[७] भगाकृतिस्तथा ।। ५०९ ।।

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[१] विना, MS. 1.
[२] काम, MS. 1.
[३] युक्त इति अधिकपाठ, in MS.1.
[४] किरीट, MS. 1.
[५] नाति कश्चन, MS. 1.
[६] कोणछेदद्वयं तथा, MS. 2.
[७] क्षेत्रः, MS. 2.

Without Śiva and Śakti creation would be nothing but mere imagination. Without the action of Kāma there would be no birth or death. 500

Śiva himself is visibly manifested as the Mahāliṅga, and Śakti in the form of the Bhaga (womb). By their union the whole universe comes into being. This is called the action of love (*kāma-kriyā*). 501

The science of *kāmakalā* (*kāmakalāvidyā*) is an extensive subject in the Āgamas. A place without love-images is known as a "place to be shunned". 502

In the tradition of the Kulācāra it is always a base, forsaken place, resembling a dark abyss, which is shunned like the den of Death. 503

Without offering *pūjā* to the *kāmakalā-yantra*, the Śakti *pūjā* and the *sādhanā* become as useless as the bath of an elephant.[1] 504

The shrine on which that *yantra* is standing is a Vīramandira.[2] Through this *yantra* all obstacles and fears are certainly destroyed. 505

Ghosts (*bhūtas*), departed spirits (*pretas*), goblins (*piśācas*), fearful demons (*kauṇapās*) and other hideous creatures will flee far away at the mere sight of the *yantra*. 506

Hear me, I am speaking about this carefully kept secret which should never be given to any one who is not an initiate of Kaulācāra. 507

Kāmakalā Yantra

The Vīrabhūmi (*kāmakalā yantra*) is always square or rectangular. In this quadrangular sacred field (*mahākṣetra*) two lines should be made. 508

These lines, which intersect the jewel-house (*maṇikāgṛha*) are vertical and horizontal. Starting from the *maṇibindu (madhya-bindu)* they are in form of upright triangles. 509

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[1] *Hastisnāna* is a standing image for a fruitless action, like an elephant sprinkling itself with a little water in its trunk.

[2] Tantric temple, in which *Vīra-pūjā* was performed, see: Historical notes in the Introduction.

दैर्घ्ये निम्नस्थलारभ्य मणिबिन्दुस्थलावधि ।
लिङ्गाकारं लिङ्गपीठं[१] बिन्दूर्ध्वे मणिका तथा ।। ५१० ।।

मणिका ऊर्ध्वदेशे च कामबिन्दुस्वरूपिणी ।
कन्दाकारस्तथा बिन्दुः सर्वसिद्धिप्रदायकः[२] ।। ५११ ।।

तदन्ते न्यासयुक्तेन भगांशः षोडशात्मिकः ।
योजयेत् लिङ्गयुक्तेन कीलद्वारे मनोहरे ।। ५१२ ।।

तत् षोडश कलाशक्तिः[3] सर्वा योनिकृताः स्वयम् ।
केवलं कीलयुक्तेन लिङ्गयुक्ता भवेत् कला ।। ५१३ ।।

कस्माद्भेदात् कलाक्षेत्रं पञ्चदशा[४]क्षमुख्यतः ।
योजयेत् कीलयुक्तेन लिङ्गक्षेत्रं विधानतः ।। ५१४ ।।

केनाकारे योनिरूपा[५] त्रिभुजात्मिका सा कला ।
संलग्नयोगयुक्तेन यन्त्रे सम्भवति ध्रुवम् ।। ५१५ ।।

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[१] क्षीणपीठं, MS. 2.

[२] प्रदायिनी, MS. 1.

[3] महाशक्तिः, P.T.; कला क्षेत्रः, MS. 2.

[४] चतुर्दश, MS. 2.

[५] तथा क्षेत्रे, MS. 2.

Starting from the lowest line vertically upto the place of the *maṇibindu* there is a *liṅgapīṭha* in the shape of a *liṅga*. Above the *bindu* there is the *maṇikā* (rounded top). 510

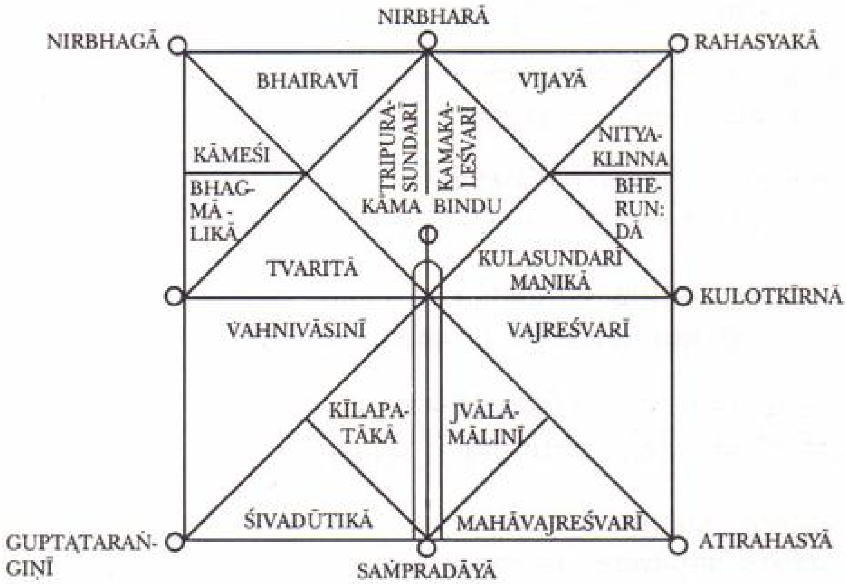


Fig. 16: Kāmakalā Yantra
II. 508-529

Above the *maṇikā* there is the *kāmabindu's* proper form (*kāmabindu svarūpiṇī*) in the shape of a bulb. That *bindu* bestows all *siddhis*. 511

After that the divisions for the sixteen (Mātṛkās) should be joined to the *liṅga* at its apex. 512

The sixteen Kalāśaktis are all in the *yoni's* proper form. Only by joining the lines to the *liṅga* the *kalās* are formed. 513

In what way the fifteen[1] main *kalākṣetras* are joined by lines to the *liṅga kṣetra*, according to rules, 514

in what way the *kalās* consisting of triangles in the form of *yonis*, joined together, certainly come to form that *yantra*. 515

[1] They are sixteen.

प्रथमावरणमूर्ध्वे आद्या या योनिपीठिका ।
तद्भागे कारयामास योनिक्षेत्रचतुष्टयम् ।। ५१६ ।।[१]

कामेशी प्रथमा शक्तिर्द्वितीये भगमालिका ।
वेदे च नित्यक्लिन्नायां भेरुण्डायां युगांशके ।। ५१७ ।।

वामार्धे वेदक्षेत्राणि आद्ययोनिगता गुणे ।
महावज्रेश्वरी निम्ने तत्पार्श्वे शिवदूतिका ।। ५१८ ।।

तत्पार्श्वे कोणदेशे च चिच्छक्तिः बह्निवासिनी ।
निम्नवामवर्गभूमौ कीलयुक्ते मनोहरे ।। ५१९ ।।

मणिक्षेत्रगता रेखा द्विभागकृतपीठिका[२] ।
तत्र वज्रेश्वरी पार्श्वे अपर[३]भागवर्तिनी ।। ५२० ।।

त्वरिता वज्रेश्वरीमित्रा नित्या शक्तिकलात्मिका ।
कुलसुन्दरी तन्निम्ने त्वरिता वामभागिनी ।। ५२१ ।।[४]

एतावत् क्रमरूपेण दक्षिणांशे[५] मनोहरे ।
भगपीठं महाक्षेत्रं ऋतुसंख्यकं केवलम् ।। ५२२ ।।

कीलपताका सा शक्तिर्लिङ्गस्य दक्षिणांशके ।
तदर्धे योनिपीठांशे[६] कामाङ्गी ज्वालामालिनी ।।[७] ५२३ ।।

विजया ऊर्ध्व[८]भागे च सर्वदा सहचारिणी ।
मणिपीठस्य दक्षांशे[९] शक्तिः कामकलेश्वरी ।। ५२४ ।।

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[१] ऊर्ध्वदेशे तु कर्तव्यं कीलच्छेदद्वयं तथा ।
निम्नबिन्दुं समारभ्य कोणच्छेदावधिं चरेत् ।। MS. 2.

[२] विभागीकृतक्षेत्रकान्, MS. 2.

[३] वाम, MS. 2.

[४] त्वरिता पीठिका सव्ये नित्या शक्तिः कलात्मिका ।
कुलसुन्दरी तथा वामे त्वरिता वामचारिणी ।। MS. 2.

[५] पार्श्वदेशे, MS. 2.

[६] तदर्धे योनिपीठेन, MS. 1.

[७] ज्वालमालिनीं तद्वामे न्यसेद् विध्यनुसारतः । MS. 2.

[८] निम्न, P.T.

[९] पक्षान्ते, P.T.

Above the first enclosure the initial *yonipīṭhikā* is made, in that field four *yonikṣetras* are created.[1] 516

Śakti, *the* second Bhagamālikā, Nityaklinnā *the* third and Bheruṇḍā the fourth. 517

In the left half of the three fields the first *yoni* (triangle) produced by lines is for Mahāvajreśvarī below, for Śivadūtikā by her side. 518

In the corner-field there by her side is the Citśakti Vahnivāsinī. On the ground of the left lower square, joined by beautiful lines. 519

to the lines of the *maṇikṣetra*, which is a section of the *pīṭhikā (liṅga)*, divided into two with Vajreśvarī on one and on the other, opposite side, 520

Tvaritā, the friend of Vajreśvarī. The eternal Śakti Kalātmikā. Kulasundarī is below, standing to the left of Tvaritā.[2] 521

In this order are the beautiful fields on the right side. In the great field of the *bhaga-pīṭha*, six (more) *śaktis* should be known: 522

The Śakti Kīlapatākā is on the right side of the *liṅga*. In the other half of the *yoni-pīṭha* the Kāmāṅgī Jvālāmālinī.[3] 523

Vijayā in the upper field goes together with the Śakti Kāmakaleśvarī who is on the right side of the *maṇipīṭha*. 524

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[1] In the upper field two obliques (*kīla cheda*) should be made (from the upper most *bindu* to the *madhya prastha*) and thus also from the lowest *bindu* (*nimnabindu*) upto the diagonal (*koṇa cheda*). (MS 2.)

[2] And Tvaritā, the eternal Śakti Kalātmikā on the left side of the *pīṭhikā (liṅga)*, Kulasundarī on the left side, standing to the left of Tvaritā. (MS 2.).

[3] Jvālāmālinī is according to rule set on the left side. (MS 2.)

तत्पार्श्वे दक्षिणे दिव्या त्रिपुरसुन्दरी तथा ।
इयं शक्तिः महाकामा कामेशा भैरवप्रिया ।। ५२५ ।।[१]

एतानि षोडशशक्तिः[२] देवी[३] कामकलात्मिका ।
वर्गक्षेत्रे च बाह्ये च बाह्यावरणयोगिनी ।। ५२६ ।।

निर्भरा ऊर्ध्वमध्ये च वामकोणे रहस्यका ।
वाममध्ये कुलोत्कीर्णा अतिरहस्या कोणके[४] ।। ५२७ ।।

निम्नमध्ये संप्रदाया कोणे गुप्ततरंगिका ।
गुप्तयोगिनी मध्ये च निर्भगा[५] ऊर्ध्वदक्षिणे ।। ५२८ ।।

एतानि योगिनीक्षेत्रं कलाक्षेत्रं विशेषतः ।
कन्ददेशे पराशक्तिर्महाकामकलेश्वरी ।। ५२९ ।।

[महाकामकलेश्वरी ध्यानम्]

विचित्रवसना दिव्या[६] मत्तमातङ्गरूपिणी ।
सर्वदा रमणे मत्ता[७]ज्योतिर्मण्डलमध्यगा ।। ५३० ।।

पङ्कजपुष्पं पाशञ्च योनिमुद्राधरा शुभा ।
कोदण्डो वामभागे च दक्षिणे किंशुकाकलिः ।। ५३१ ।।

गन्ध[८]मालाधरा देवी वराऽभयप्रदायिनी ।
कामपञ्चशराः तीक्ष्णा अनङ्गमदनातुरा[९] ।। ५३२ ।।

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[१] अशक्तिः सा महाकामे सा भैरवप्रिया सदा ।
भैरवीमूर्ध्वदेशे च विजयां सह विन्यसेत् ।। MS. 2.

[२] शक्तयः षोडशैताः स्युः, P.T.

[३] सर्वाः, MS. 2.

[४] तत्तले, MS. 2.चोत्तमा, MS. 1.

[५] निगर्भा, P.T.

[६] सौम्या, P.T.

[७] इच्छणे मग्ना, MS. 1.

[८] अक्ष, P.T.

[९] पीडितातुरा, MS. 2.

By the right side of this the divine Tripurasundarī. This Śakti is Mahākāmā. Kāmeśā is the beloved of Bhairava. 525

These are the sixteen Śaktis, constituting the *kāmakalā (yantra)* inside the square field. On the outer enclosure are the external Yoginīs. 526

Nirbharā in the upper centre, in the left corner Rahasyakā, in the left centre Kulotkīrṇā, Atirahasyā in the corner. 527

In the lower centre Saṃpradāyā, in the (lower right) corner Guptataraṅgikā, Guptayoginī in the middle, and Nirbhagā in the upper right (corner). 528

These are the fields of the Yoginīs known as the *kalākṣetra*. In the place of the bulb there is the supreme Śakti (Parāśakti) Mahākāmakaleśvarī. 529

Meditation on Mahākāmakaleśvarī

Wearing colourful garments, divinely beautiful, appearing intoxicated like an elephant (in rut), always drunk with love, (seated) at the centre of an aureole of light, 530

with a noose of lotus-flowers, making the auspicious *yoni-mudrā,*[1] the bow on her left side and on the right a *kiṃśuka* (*palāśa-butea* frondosa) bud, 531

the Devī holds a garland of fragrant flowers and bestows boons and fearlessness, she is afflicted with the five sharp love-arrows of Anaṅga (Kāmadeva). 532

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[1] Joining the tips of index and middle-finger to form an opening in the form of an eye or *yoni*.

[शिवः कामकलेश्वरः]

तन्निम्ने मणिदेशे च शिवः कामकलेश्वरः ।
ईषत् श्यामाङ्ग[१]गम्भीरः योगासनधरो विभुः ।। ५३३ ।।

सर्वदा मैथुनसह[२] शक्तिः कामकलेश्वरी ।
आज्ञाचक्रसमारूढो[३] रजःपानरतः सदा ।। ५३४ ।।

चीवरवह्नि[४]युक्तायां योगी कामकलेश्वरः ।
कामकलामहायन्त्र-अधिपः कृष्णशंकरः ।। ५३५ ।।

एतद् गोप्यतमं यन्त्रं सर्व[५]रक्षार्थमुत्तमम् ।
प्रत्यक्षसिद्धिदं[६] साक्षात् सर्वसिद्धिप्रदायकम् ।। ५३६ ।।

प्रासादे शक्तिपीठे च रुद्रपीठे स्थलोत्तमे।
एतद् यन्त्रं ध्रुवं न्यसेत्[७] तत्कीर्तिरचला भवेत् ।। ५३७ ।।

गोप्यं गोप्यतमं यन्त्रं सकलान्[८] नैव दर्शयेत्[९] ।
तदर्थे यन्त्रच्छेदेन मिथुनमूर्तिखोदनम् ।। ५३८ ।।

कौलाचारमते रम्ये जाङ्घे भित्त्यपरांशके ।
स्थापयेत् कामबन्धञ्च जनस्यानन्दकारणात्[१०] ।। ५३९ ।।

कामबन्धः सदा युक्ते अनर्थपागमुत्तमम् ।
यदाकारे कोणकाद्याः तथा च शिखरावधि ।। ५४० ।।

समोच्चसमभागेन समच्छेदानुसारतः ।
आचरेद् विधिपूर्वेण अनर्थं पागमुत्तमम्[११] ।। ५४१ ।।

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[१] वामाङ्ग, MS. 1.
[२] मिथुनासक्तः, P.T.
[३] सहरूपा, MS. 1.
[४] चिन्ह, P.T.
[५] स्थल, MS. 2.
[६] शक्तिदं, P.T.
[७] न्यासं, P.T.
[८] सर्वेभ्यो, P.T.
[९] दर्शयेन्नेतरान् जनान्, MS. 2.
[१०] जनमानन्दकारणात्, MS. 1.
[११] मार्गमुत्तमम्, MS. 1.

Meditation on Śiva Kāmakaleśvara

In the *maṇideśa* below there is Śivakāmakaleśvara. With his body of slightly bluish colour, grave, seated in *yogāsana,* all pervading, 533

always in union with Kāmakaleśvarī, established in the *ājñā cakra,* always delighting in drinking *raja,*[1] 534

with the ascetic's garb and fire the Yogi Kāmakaleśvara, the Śaṅkara of dark colour is the Lord of the *kāmakalāmahāyantra.* 535

This most secret *yantra* is best for giving protection to all. It is the evident giver of power and the manifest bestower of all perfections (*siddhis*). 536

In the best temples dedicated to the Śakti and to Rudra this *yantra* must certainly be placed. Then the monument will stand unmoved forever. 537

This *yantra* is utterly secret, it should not be shown to everyone. For this reason a love-scene (*mithuna-mūrti*) has to be carved on the lines of the *yantra.* 538

In the Kaulācāra tradition it should be made on the lovely *jāṅgha* in the upper part of the wall. The *kāmabandha* is placed there to give delight to people. 539

That *kāmabandha* should always be made on the best *anartha-pāga.* In that way it can also be made on the *koṇaka* and other places, upto the *śikhara.* 540

The best *anartha pāga* should be made of the same height as the *koṇaka,* with the same carvings and the same lines, according to the aforesaid rules. 541

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[1] See note on II.534.

[राहा]

शृणु तत्खान्दिकां रम्यां राहापार्श्वे विशेषतः ।
स्तम्भानुपातं तत्शृणु[१] भूमिच्छेदानुसारतः ॥[२] ५४२ ॥

अनर्थस्य यथा प्रस्थं तद् द्विगुणं च मध्यमे[३] ।
राहास्थानं[४] परं दिव्यं द्विधा शिखरमालिनी ॥ ५४३ ॥

यथा पूर्वे पद्मगर्भे तथा निम्नांशभेदयोः ।
कारयेत् सुप्रयत्नेन तद्भागानुसारं तथा ॥ ५४४ ॥

तथाकारेण निम्ने च पञ्चकर्मादिकं क्रमात् ।
गर्भकं च निशास्तम्भं लता दिव्या सुशोभना ॥ ५४५ ॥

पीठारभ्य निशाशेषे यावदूर्ध्वं वसन्तिका ।
तावत् स्थानं यथा पूर्वे पद्मगर्भानुसारतः ॥ ५४६ ॥

[राहागर्भकः]

शृणु त्वं मुख्यभेदांश्च शीर्षे च गर्भकस्थलम् ।
भेदश्छेदस्तथा कर्म कर्माङ्गतत्त्वनिर्णयम् ॥ ५४७ ॥

दैर्घ्याकारे यथापागे यदुच्चा जाङ्घबन्धना ।
तदुच्चस्थानभेदेन निशादि[५] गर्भकस्थलम् ॥ ५४८ ॥

[पार्श्वदेवताः]

निशागर्भे तथा न्यसेत् पूर्ववत् पार्श्वेदेवताः ।
शक्तिपीठे तदाकारे काली कात्यायनी तथा ॥ ५४९ ॥

दक्षिणकालिका उग्रा उग्रचण्डी कपालिका ।
वाराही बगला श्यामा पार्श्वपीठानुसारतः ॥ ५५० ॥

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[१] गुणा, P.T.

[२] स्तम्भानुपातभागे च वल्लिः पङ्क्त्यनुसारतः, MS. 2.

[३] प्रस्थे द्विगुणं तस्य मध्यमे, P.T.

[४] गुप्तस्थानं, MS. 1.

[५] निशोर्ध्वे, P.T.

Rāhā

Hear about that beautiful *khāndi*, which is especially made by the side of the *rāhā*, that part, which is like a pilaster along the wall-surface. 542

(This is the *anurāhā* described in *ślokas* 469-475)

The width of the most beautiful *rāhā* in the centre is double the width of the *anartha*. The *śikhara* has two levels, comprising of a garland of *śikharikās*. 543

The lower parts have to be done carefully along the same divisions as described before in the Padmagarbha. 544

The *pañcakarma* and other parts are made below in the same way in due order, then the niche and the pilasters decorated with beautiful creeper work. 545

From the base upto the end of the niche, to the upper *vasantikā*, the structure is just as in the Padmagarbha. 546

Spire of the Rāhā

Hear the description of the main parts on top of the *garbhaka*, their various elements and divisions, the nature and details of their construction. 547

As much as is the height of this *pāga* upto the *jāṅgha-bandhanā*, that much is the height of the spire above the niche. 548

Pārśva devatās

In the niches, as said before, associate divinities (*pārśva devatā)* should be placed in this way: in Śakti temples Kālī, Kātyāyanī, 549

the furious Dakṣiṇa-Kālikā, Ugracaṇḍī, Kapālikā, Vārāhī, Bagalā, Śyāmā, in the order of the lateral niches (*pārśva-pīṭha*). 550

निशाभागान्तरे ऊर्ध्वे केन भागेन गुम्फना ।
छेदादिरेखयुक्तेन वल्लिभिः गुम्फका तथा ।। ५५१ ।।

क्षीणाकारे[१] अनर्थञ्च यद्वेधे गृहकाकृतौ[२] ।
द्विगुणांशे भवेत् छेदो भेदराहांश निश्चयम्[३] ।। ५५२ ।।

निशाभागान्ते तदूर्ध्वे आद्यबन्धझरावली ।
रेखयामास[४] तत्स्थाने तदूर्ध्वे वर्धितस्थलम् ।। ५५३ ।।

यदाकारे निशाप्रस्थः तत्प्रस्थः पक्षभाजितः ।
तद् भागस्यैकभागं च मूलक्षेत्रे तु योजयेत् ।। ५५४ ।।

झरापीठात् तु आरभ्य अनर्थचूलिकां प्रति ।
पागस्य द्विगुणमुच्चः राहापागः सुयत्नतः ।। ५५५ ।।[५]

शृणु तदुपभेदांश्च केनाकारेण भेदयोः ।
भेदयुक्ते ऊर्ध्वभागे श्रेष्ठां विमानिकां तथा[६] ।। ५५६ ।।

द्विगुणितं यथा भागं राहा विमानगर्भके ।
तत्प्रस्थे षोडशांशे च भागं कृत्वा समानतः ।। ५५७ ।।

प्रतिभागं समाकारे षोडशाभ्यन्तरे पुनः ।
समुद्र वसु[७] योगेन द्विगुणं कारयेत् सुधीः ।। [८] ५५८ ।।

पुनरुर्ध्वे युगक्षेत्रं द्विक्षेत्रं द्विगुणाकृतौ ।
नीत्वा तद्द्विगुणं भागे वज्रमस्तकं खोदयेत् ।। ५५९ ।।[९]

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[१] जपकोण, MS. 1.

[२] यत् पार्श्वे काम मन्दिरम्, MS. 2.

[३] राहापार्श्वांशनिर्णयः, P.T.

[४] खोदयेच्चैव, P.T.

[५] झरापीठं समारभ्य राहान्ते चूलिका यथा ।
द्विभाग द्विगुणमुच्चं कुर्याद् राहा सुयत्नतः ।। MS. 2.

[६] विमानमालिका, P.T.

[७] बाण, P.T.

[८] बाण समुद्र भेदेन द्विभागं कारयेत्तले । MS. 2.

[९] पुनरूर्ध्वे तथाक्षेत्रं युग भागः समन्विते ।
तत्क्षेत्रे चूलरूपेण वज्रमस्तक खोदयेत् ।। MS. 2.

(Hear) how the upper part above the niche is made with its divisions and lines, and with creepers and clusters of foliage. 551

Of the chase-like narrow recess (by the side of) the *anartha*, the depth of the *rāhā* recess is double. 552

Above the niche the first band (of the entablature) is made with *jharāvali* (row of drops), which should be carved on the portion projecting over that place (the niche). 553

When the width of the entablature is divided in two parts (horizontally), one part of it is joined to the roof-portion (*cūlakṣetra*). 554

Beginning from the *jharā-pīṭha* up to the *cūlikā* on top, the *rāhā* has to be made carefully in two parts and double the height of the other *pāga (koṇaka)*. 555

Hear in what way there are differences in the subdivisions (of the two parts). The upper part of the most prominent Vimānikā is done in a different way. 556

The *rāhā vimāna garbhaka*, which is two-fold, is divided horizontally into sixteen equal parts. 557

Within those sixteen parts every part is equal (in height). The expert should join seven and eight parts, some of which consist of two sections. 558

Again the upper four divisions are joined together in two fields of two divisions each. Within those two fields the *vajramastaka* has to be carved. 559

निम्नदेशं समारभ्य यावत् हरिमुखं तथा ।
प्रतिभागान्तभागानां प्रवक्ष्यामि क्रमान्वये ।। ५६० ।।

आद्यभागसमायुक्ते लताकारे वसन्तकम् ।
पङ्क्तिः उभयपार्श्वेन रम्यं मध्यगृहं तथा[१] ।। ५६१ ।।

पक्षांशे लहरी तत्र निशाभागस्य मूर्धनि ।
वेदपक्षान्वये भागे वीथीपीठांशः कुञ्चिते ।। ५६२ ।।

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[१] रम्या लता तथा, MS. 2.

Beginning from the lowest part upto the head of the lion, I am telling one after another every part in the order. 560

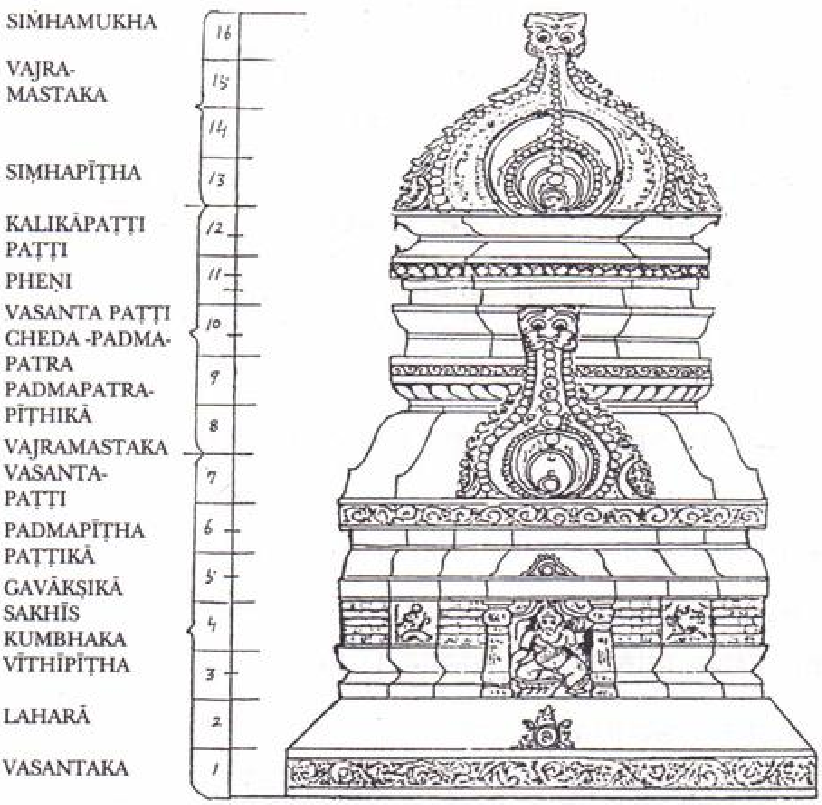


Fig. 17: Rāhā Vimānikā
II. 553-585

On the first part there is a *vasantaka* in the form of scrollwork. On both sides there is a *paṭṭi* and in the middle there is a beautiful niche. 561

On both sides there is a wave-like moulding above the niche. In the two divisions of the third part there is a narrow plain plinth (*vīthī-pīṭha*). 562

कुम्भकाकृतिः तद्भागः ऊर्ध्वांशे सुमनोहरे ।
केवलं प्रस्थमध्ये च गृहस्तम्भाकृतिर्महत् ।। ५६३ ।।

तृतीयांशे तथा प्रस्थे तत्स्थानं क्षीणगर्भकम् ।
तत्स्थले भैरवमूर्तिः अथवा शिवशंकरः ।। ५६४ ।।

स्थापयेच्च प्रयत्नेन स्तम्भपीठादियुक्तयोः ।
स्तम्भदैर्घ्ये तथा लम्बे वेदयुगावधिगृहे ।। ५६५ ।।

तद्गृहे स्थापयेत् शिल्पी गर्भकाधिपशंकरम् ।
युगे समाकारे पार्श्वे गृहस्थानान्तरे तथा ।। ५६६ ।।

सम[१]भागे कृते भागे नाना विग्रहं स्थापयेत्[२] ।
एकभागे सखी दिव्या अपरे च गवाक्षिका ।। ५६७ ।।

क्रमान्वये तथा भागं शृणु बाणाङ्गनिर्णयम् ।
नेत्रभागे तथा क्षेत्रे पट्टिका पद्मपीठिका ।। ५६८ ।।

भित्त्यंशे[३] समसंकीर्णे पट्टिः निम्ने विचक्षणः ।
पङ्क्त्यन्ते लतिकाक्षेत्रं वसन्ताकृतिः सर्वदा ।। ५६९ ।।

तदूर्ध्वे दीर्घभागानां समुद्रांशः स कथ्यते[४] ।
दीर्घाकारं पद्मपत्रं पीठिकाकृतिः निम्नगम् ।। ५७० ।।

छेदानुच्छेदयुक्तेन करणीया गुणावलिः[५] ।
मध्ये यावत् तदा निम्ने गृहे भैरवविग्रहम्[६] ।। ५७१ ।।

वृत्ताकारे छेदाः सर्वे राहे किञ्चित्[७]दिगावधि ।
सिंहमुखादिमालम्बं मध्ये उच्चतरे तथा ।। ५७२ ।।

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[१] युग, MS. 2.
[२] स्थापयेत्तत्र विग्रहम्, P.T.
[३] ऋत्वंशे, P.T.
[४] समुद्राष्ट समन्विते, MS. 2.
[५] पत्रकम्, MS. 2.
[६] वज्रमस्तकम्, MS. 2.
[७] कुञ्चित, MS. 2.

The beautiful upper part of the third division is in the form of a *kumbha*. Only in the centre there is a prominent niche with pilasters. 563

In that place, in one third of the width there is a shallow cavity (*garbhaka*), in which an image of Bhairava or of Śiva Śaṅkara should be carefully placed, 564

along with the *stambhas*, the *pīṭha* and other parts. The pilasters reach from the third to the fourth division. 565

In that niche the Śilpin should place Śaṅkara, the Lord of the *garbhaka*. In the fourth division on the sides of the niche, 566

dividing the space into equal parts, various images should be placed (in alternation). In one part divine female figures (*sakhīs*) and in the other fretwork (*gavākṣikās*). 567

Hear, one after another, the description of the parts in the fifth division. In that field divided in two parts there is a *paṭṭikā* and a lotus-pedestal. 568

In the division of the wall divided in the same way, a narrow *paṭṭi* is shown below. Above the *paṭṭi* there is a place for scrollwork, always in the shape of a *vasanta*. 569

Above this there is a long section constituting the seventh division, in which there are long lotus-petals turned downwards in the form of a pedestal. 570

These ornamentations are made with various incisions. In the centre, in the niche below, there is an image of Bhairava. 571

All its lines are circular. The *rāhā* is somewhat narrowing towards the tenth division. The lion-face and the *ālamba* in the middle are projecting forward. 572

ग्रहादौ छेदतद्भागे पक्षभागगुणादयः ।
छेदाकारे पद्मपत्रं पङ्क्तिः तस्योर्ध्वे जायते ।। ५७३ ।।

पङ्क्तियुक्ते लतां कुर्यात् वसन्तार्धे[१] वसन्तकम्[२] ।
किञ्चित् वर्धयेत् तद्भागं पार्श्वे गुणाकृतौ तथा[3] ।। ५७४ ।।

तस्योर्ध्वे दिगभागेषु फेणी अर्धकुम्भाकृतिः ।
प्रस्फुटितं कृतं पत्रं ऊर्ध्वगं[४] कुम्भिका कृता ।। ५७५ ।।

रुद्रभागे त्रिभागे च प्रथमा निम्नकुञ्चिता ।
तस्योर्ध्वे समभागेन पङ्क्तिकार्यादि वर्धितम्[५] ।। ५७६ ।।

किञ्चित् लम्बाकृतिः भागः[६] वेदे च कलिकावलिः ।
तस्योर्ध्वे आदित्यभागे सिंहपीठानुसारतः ।। ५७७ ।।

एतानि मूलभागोर्ध्वे तत्स्थले[७] वज्रमस्तकम् ।
सर्वाङ्गसुन्दरं छेदैः करणीयं यथाविधि ।। ५७८ ।।

मध्यभागद्विपीढेन[८] वर्त्तुलं मण्डलं महत् ।
अन्ते च विकटाकारं हरिमस्तकखोदनम् ।। ५७९ ।।

आद्यवर्त्तुलपार्श्वेन रम्याकारे वलिद्वयम् ।
मध्यगुणाकृतस्थाने[९] सुरम्ये मस्तकं तथा ।। ५८० ।।

द्वितीयवर्त्तुलं पार्श्वे कलिकाकृतिगुम्फना ।
गुम्फका निम्नछेदानां[१०] प्रथमं मण्डलं प्रति ।। ५८१ ।।

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[१] वसन्तोर्ध्वे, P.T.

[२] स कथ्यते, MS. 2.

[३] उर्ध्वे पङ्क्त्याकृतेः तथा, MS. 2.

[४] अथवा, MS. 2.

[५] पङ्क्तिकाद्वय वर्धितम्, MS. 2.; गर्हितम्, MS. 1.

[६] पाग, MS. 1.

[७] एते तु मुख्यबन्धाः स्युः अन्ते च, P.T.

[८] मध्यद्विवर्त्तुले भागे, P.T.

[९] यद् वर्तुलस्थानं, MS. 2.

[१०] छेदयुक्ताऽपि, P.T.

The ninth division is first cut by lines in two sections. The lower has lotus-leaves with incised petals, above this there is a *paṭṭi*. 573

This *paṭṭi* is made with a creeper and is half of the *vasanta*. This part is somewhat extended at the sides by lines. 574

Above this in the tenth division there is a *pheṇī* in the shape of an *ardha kumbhī* (half-jar), with open upturned petals, in the shape of a *kumbhikā*. 575

The eleventh division is in three sections. The first is contracted (receding towards the depth). Above it the *paṭṭis* are projecting by equal parts. 576

The third, somewhat longer part has a row of buds. Above this the twelfth division should be made in the form of a *siṃhapīṭha*. 577

These are the main levels. Above them there is a *vajramastaka*, which should be carved with beautiful incisions in every part, according to rules. 578

The central part is a double circle, covering two tiers, constituting a large *maṇḍala*. On top a fierce lion-head is carved. 579

On the sides of the first circle there are two beautiful mouldings. In the centre of that place formed by lines there is a most beautiful head. 580

Along the sides of the second circle there are bunches of flower-buds. These bunches carved by lines are going down towards the first circle. 581

उभयप्रस्थपार्श्वेन छेदानां पट्टिकाकृतिः ।
क्रमशः कुञ्चितक्षेत्रे यावत् सिंहमुखावधि ।। ५८२ ।।

नानाछेदं तथा विधिः[१] सुरम्ये गुल्मखोदनम् ।
मध्ये आलम्बिकां दिव्यां तत्कुर्यात् शिल्पिपुङ्गवः ।। ५८३ ।।

सिंहमुखे वेधपार्श्वे गर्भकस्थलचुम्बिते।
तदाकृतिं प्रतिच्छेदं पार्श्वे च विधिपूर्वकम् ।। ५८४ ।।

रमणीयः कृतो भागः राहा श्रेष्ठांशनिश्चिता ।
विना राहां गुणहीनः प्रासादो विकलो भवेत् ।। ५८५ ।।

राहानुसृता संकीर्णा परिराहा विधानतः ।
मण्डल[२]पार्श्वभागेन अलङ्काराणि खोदयेत् ।। ५८६ ।।

कुम्भाकारे तथा पुष्पे लताकारे विधानतः ।
वाडभीगर्भयुक्तेन समाकारे[३] समन्वये ।। ५८७ ।।

रथकरथयुक्तेन राहांशे गम्बुजाकृतौ[४] ।
खाकारयोगभागेन[५] तद्भागः सम्मुखे तथा ।। ५८८ ।।

खाकारनिम्नपर्यन्ते मुकुटाकृतिः गुम्फना ।
सर्वाङ्गसुन्दरी राहा जनमानन्ददायिका ।। ५८९ ।।

परिराहानुराहा च समभूम्यनुसारतः ।
समभागे तथा भूमिः लम्बक्षेत्रे समानतः ।। ५९० ।।

विमानसमभागेन समकर्मसमन्वये ।
राहा केवलमूर्ध्वांशे समांशे[६] गोपुराकृतिः ।। ५९१ ।।

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[१] कर्म, P.T.

[२] निम्नाङ्ग, MS. 2.

[३] स्तम्भाकारे, MS. 2.

[४] वज्रमस्तकम्, MS. 2.

[५] गर्भयोगेन, MS. 2.

[६] सर्वदा, P.T.

From both sides of the horizontal line forming the (lower) *paṭṭi* the foliage is gradually narrowing on its way towards the lion-head. 582

Beautiful bunches of foliage are carved by line-work of various kinds. In the centre the expert Śilpin will carve a lovely string of beads (*ālambikā*). 583

As the head of the lion is connected with the *garbhaka* by the depth of its sides, so are all the (other) sections with their sides,[1] according to rules. 584

This part of the *rāhā*, beautifully done, is undoubtedly the best member (of the temple). Without the *rāhā* the temple would be incomplete and devoid of qualities. 585

By the side of the *rāhā* there are narrow *parirāhās* according to rules. On these side fields ornamentations should be carved 586

in the shape of *kumbhas*, or flowers and creepers. These parts in symmetrical shape are associated with the Vāḍabhī temple. 587

As in the Rathaka type of temple with *rathas*, a part of the *rāhā* is in the form of a dome (*gambujākṛti*), joined to the front of the *khākāra* temple, 588

there is a range of ornamentation in the form of a crown (reaching) up to the lower part of the broad roof. The *rāhā*, beautiful in all its parts, gives delight to the people. 589

The *parirāhā* and the *anurāhā* are in one line, extending upwards with equal sections and *bhūmis*. 590

All (other) *vimānas* follow one another with the same divisions and works, only the *rāhā* in its upper part is in the form of a *gopura*. 591

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[1] i.e. the sections are carried round the edge along the sides of the *rāhā*.

विषमे वाडभीक्षेत्रं राहामुखं स जायते ।
एतानि प्रथमावर्त्त विमानमालिनीगृहे ।। ५९२ ।।

छेदाकारे दीर्घभागे बाणभागान्वये गृहम् ।
प्रस्थाकारे तथान्याये कुञ्चिते पञ्चधा तथा ।। ५९३ ।।

केवलं सम्मुखे राहा भित्तिभागं न खोदयेत् ।
कोणकं पार्श्वयुग्मेन[१] अनर्थादि यथा कृतम् ।। ५९४ ।।

[मिलनस्थलम्]

राहाभागे ऊर्ध्व[२]देशे स भागो मिलनस्थलम् ।
विमानं वरश्रेष्ठञ्च कन्या च मुखशालिका ।। ५९५ ।।

वरकन्या तु यत्स्थानेसन्धिक्षेत्रं मनोरमम् ।[३]
तदूर्ध्वे कारयामास[४] राहामर्धस्थलं तथा ।। ५९६ ।।

ऋतुभागस्य चोर्ध्वेन यावत् भागान्तदेशतः ।
तद्भागं खोदयेत् रम्ये यावत् सिंहमुखं तथा ।। ५९७ ।।

एतानि क्रमयुक्तेन चतुःपार्श्वे मनोहरे ।
प्रथमावरणं दिव्यं श्रेष्ठा विमानमालिनी ।। ५९८ ।।

श्रीशक्तिः कामरूपा सा सर्वसिद्धिप्रदायिनी ।
अनुकम्पय मां सूक्ष्मे[५] कथयामि न संशयः[६] ।। ५९९ ।।

शृणु त्वं द्वितीयावर्तं गर्भकस्थलमुत्तमम् ।
विमानमालिनीभागे रम्ये[७] विमानमालिका ।।[८] ६०० ।।

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[१] युक्तेन, P.T.

[२] प्रस्थ, P.T.

[३] वरकन्या यथा स्थाने सम्मुखे सन्धिक्षेत्रजा । P.T.

[४] कारयेच्चैव, P.T.

[५] देवि, P.T.

[६] सुयत्नतः, P.T.

[७] समोच्चेन, MS. 2.

[८] विमानमालिकावर्त्त समानांशे विमानिका । P.T.

In the rectangular Vāḍabhī temple the *rāhā* is most prominent. These are the first tiers in the Vimānamālinī temple. 592

In this shrine there are five long parts (*pāgas*) side by side formed by grooves. On the sides (of the temple) the divisions are equally five, but narrower. 593

Only on the front (towards the *mukhaśālā*) the wallpart of the *rāhā* has not to be carved. The *koṇakas*, the *anarthas* and others on the sides are (made) in the usual manner. 594

Place of Junction (milanasthala) (PlateLXVIII)

The upper part of the *rāhā* (on the front) is the place of junction (*milanasthala*). The *vimāna* is the excellent bridegroom and the *mukhaśālikā* is the bride. 595

That place where the bridegroom and the bride meet becomes the place of junction (*sandhikṣetra*). Above that, half of the *rāhā* has to be made, 596

reaching from the sixth division upwards upto the end of the place. That part has to be beautifully carved upto the lion-head. 597

These are the orders of the beautiful first level on all four sides of the divine Vimānamālinī. 598

This Śrī Śakti who is Kāmarūpā (essence of Love) bestows all spiritual attainments (*siddhis*). Oh all-pervading Goddess, bestow your grace, so that I speak without hesitation. 599

Listen about the second level of that best spire (*garbhaka sthala*). In the beautiful Vimānamālinī temple there is a row of *vimānas*. 600

प्रथमावर्त ऊर्ध्वे च कलशादिसमानतः ।
एकरेखासमभागे[१] प्रथमावर्तगर्भकम् ।। ६०१ ।।

यदाकारे जाङ्घक्षेत्रे प्रथमावर्तमण्डलम् ।
विमानशीर्षभागश्च तदाकारे कृतो पुनः ।। ६०२ ।।

द्वितीयावर्तगर्भश्च तदूर्ध्वे कुञ्चिताकृतिः ।
प्रथमशीर्षभागेन द्वितीयप्रान्तं स्थापयेत्[२] ।। ६०३ ।।

प्रान्तरेखां समारभ्य यदा सम्भ्रान्तदर्शितः[३] ।
अनर्थः[४] पार्श्वरेखायां लम्बाकारे समन्वये ।। ६०४ ।।[५]

द्विगुणं वर्धयेदूर्ध्वे तद्गर्भपार्श्व एव च ।
लम्बभागसमक्षेत्रे यथा राहा विमानिका ।। ६०५ ।।[६]

तदुच्चे समभागेन द्वितीयावर्तमञ्जुले ।
वसन्तपट्टिकारभ्य यद्पूर्वे कथिता मया ।। ६०६ ।।

पद्मपत्रं तथा ऊर्ध्वे रम्ये युगलपट्टिका ।
गुण्डिका दन्तुरिका च पीठिका कमलाकृतिः[७] ।। ६०७ ।।

नानाकारे यथा भेदे सिंहमुखादि खर्परा[८] ।
अक्षुण्णभेदयुक्तेन विमानपक्षवर्त्तिका ।। ६०८ ।।

तत्तुल्यसमभागेन कोणकोर्ध्वे विमानिका ।
एष क्रमे[९] अनर्थोर्ध्वे रम्या विमानमालिका ।। ६०९ ।।

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[१] एकरेखान्वये बन्धः, P.T.

[२] संस्थिता, P.T.

[३] समानदीर्घिका, P.T.

[४] अनुराहा, MS. 1.

[५] प्रान्तरेखां समारभ्य कोणकं चार्द्धकुञ्चितम् ।
अनर्थमर्द्धं तद्रूपं कुञ्चितं राहकं प्रति ।। MS. 2.

[६] कथञ्चिद् वर्धयेदूर्ध्वे गृहदेशोपरि तथा।
केलिबन्धलम्बक्षेत्रं तथाविधे विमानिका ।। MS. 2.

[७] कलशा तथा, MS. 2.

[८] सिंहमुख समाचरेत्, MS. 2.

[९] भेदे, MS. 1.

On top of the first tier the *kalaśas* and other parts are on one level, forming a row in one line on the first tier of the temple. 601

As in the *jāṅgha* part the first tier of *vimānikās* is made, in the same way it is also made in the upper part of the temple. 602

The second upper tier of the temple is made narrower. On the top portions of the first tier are placed the ends of the second. 603

Beginning from the vertical side-line (*prānta-rekhā*) of the temple, the *anartha* appears lively because of its symmetrical vertical border lines. 604

Above, the border lines of the *garbha* should be extended vertically to double the height, as the *rāhā vimānikā*. 605

There above, the beautiful second tier should begin with the same parts, from the *vasanta paṭṭi*, as I explained before (from the 9th division upwards.). 606

Above that a lotus-leaf motif, then a beautiful double band with a *guṇḍikā* (beed work) and a *danturikā* (zig-zag pattern), then a *pīṭhikā* in the form of a lotus. 607

Many kinds of forms, lion-faces etc. are made on the *kharpara*. The *vimāna* has throughout the same divisions on both the sides. 608

Thus the *vimānikā* above the *koṇaka* and the beautiful *vimānikā* above the *anartha* are made with the same parts in the same order as those below. 609

गठयेत् निपुणो शिल्पी यदुक्तं विधिपूर्वकम् ।
एतानि[१] द्वितीयावर्ते विमानमालिकावलिः ।। ६१० ।।

[गर्भकदेशः]

शृणु त्वं गर्भकदेशं केनाकारेण कारयेत् ।
पृथक्‌रीतिं शृणु अत्र न पागः कोणकादयः ।। ६११ ।।

न अनर्थस्तथा राहा भिन्नाकारे च मध्यमे ।
विमानगठनान्ते च गर्भके[२] खान्दिमुत्तमाम् ।। ६१२ ।।

तन्मध्ये त्रिभुजाकारे अलसानारीं स्थापयेत् ।
दीर्घाकारे तथा रम्ये[३] सर्वाङ्गे[४] खान्दिकाकृतौ ।। ६१३ ।।

विमाने अलसा नारी समरेखा सा जायते ।
दर्पणा चामरा लेख्या[५] विचित्रा डालमालिका ।। ६१४ ।।

नानाकारे गर्भदेशे नारीबन्धः स उच्यते ।
नारीबन्धान्तराले च द्वितीयावर्तमण्डनम् ।। ६१५ ।।

एतानि द्वितीयावर्तः गर्भक[६]खान्दिमुत्तमाम् ।
गर्भकवेढ स लम्बः[७] ख्यातो भागो न संशयः ।। ६१६ ।।

तदुच्च निम्ने ऊर्ध्वे वा विमानमौली मण्डना[८] ।
भाजयेद् वेदभागेषु तदुच्चवेढः जायते ।। ६१७ ।।[९]

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[१] सुदृढे, P.T.
[२] न्यून कारयेत्, MS. 2.
[३] मध्ये, P.T.
[४] स्तम्भोर्ध्वे, P.T.
[५] रेखा, MS. 1.
[६] ऊर्ध्वे च, P.T.
[७] नाम्ना, P.T.
[८] शोभना, P.T.
[९] तद् वेढ उच्च भेदेन भागत्रयसमन्वितः ।
निम्नभित्ते तथा पेरुणी जालीदेशो यथाक्रमम् ।। MS. 2.

The expert Śilpin should construct the second row of *vimānikās* according to rules mentioned before. 610

Roof-part (Plates LXIX-LXXa)

Hear in what way the roofpart has to be made. This follows a different method, there is no *koṇaka* nor any other separate *pāga*, 611

no *anartha*, and the *rāhā* in the middle is of a different shape. Above the construction of the *vimānas* there is a prominent *khāndi*. 612

In the middle of the triangular (gaps) Alasā-Nārīs have to be placed. They stand beautiful and tall all around (the temple), conforming to the shape of the *khāndis*. 613

On the *vimāna* the Alasā-Nārīs stand in one line: the Darpaṇā, Cāmarā and the wonderful Ḍālamālikā should be carved. 614

Many varieties (of these) are made on the *garbha*, which is called the *nārībandha* (the frieze of female figures). The *nārībandha* in the recesses are decorating also the second tier. 615

This is the second tier (*āvarta*) of the excellent *garbhaka khāndi*. This part is known without any doubt as the vertical *garbhakaveḍha* (surrounding the spire). 616

When the height of the crown of the *vimāna* from below to the top is divided in three parts, one part will be the height of the *veḍha* (surrounding frieze). 617

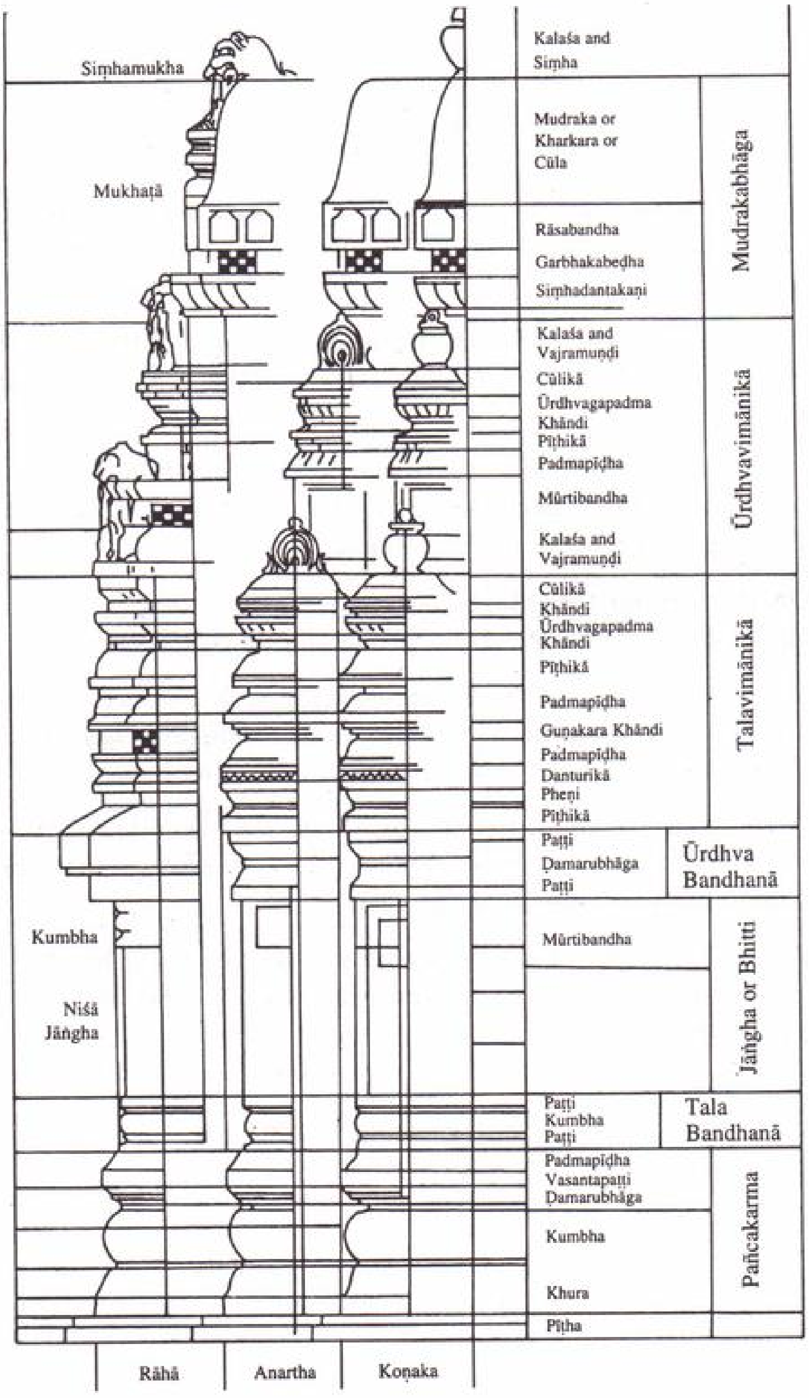


Fig. 18: Divisions of the Vimānamālinī temple according to Saudhikāgama

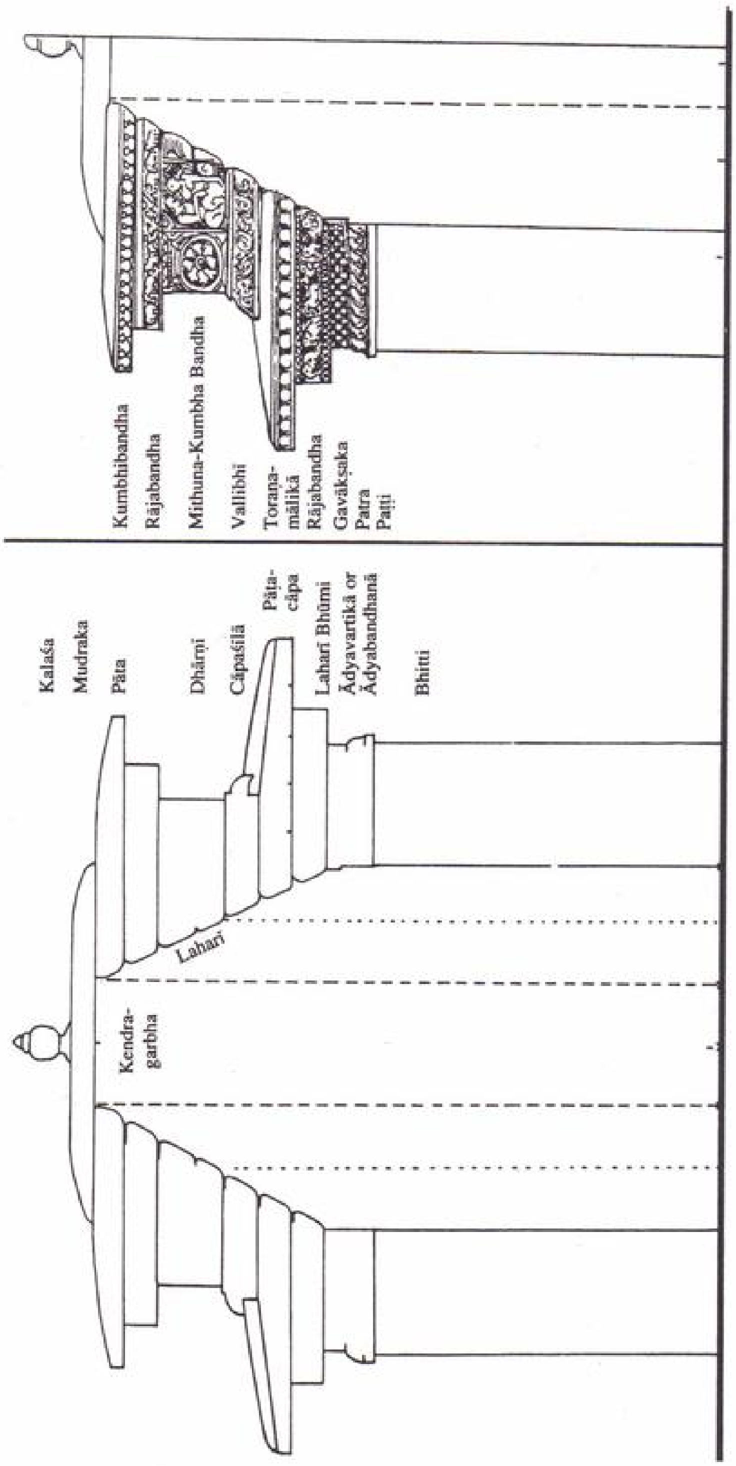


Fig. 19: Roof construction of the Mukhaśālā, I. 499 ff.

प्रस्थे यत् कुम्भिकास्थानं समोच्च पक्षवर्त्तिका ।
तद्वेढः[१] पक्षभागेन समाकारे समन्वये ।। ६१८ ।।[२]

कणितुल्यं चतुःपार्श्वे सिंहदन्ताकृतिः ध्रुवम् ।
एतानि आद्यवेढानि[३] तदूर्ध्वे द्विगुणाकृतिः ।। ६१९ ।।

खान्दिभित्तिः समनिम्ने कणिवेढान्तरे तथा ।[४]
दान्तीवेढस्य निम्नांशे गर्भके पद्मपल्लवे ।। ६२० ।।

दान्तीनिम्ने तदा रेखा ऊर्ध्वे कण्ठस्थलाकृतिः ।
क्वचित् दान्तीगुणाधारे पद्मपल्लवं खोदयेत् ।। ६२१ ।।

कण्ठदेशे तदा मूर्तिः नानाकारे गवाक्षिकाः ।
कण्ठदेशः प्रासादस्य सर्वथा गम्भीरं महत् ।। ६२२ ।।

[खर्परभेदः]

तदन्ते[५] खर्परदेशः नानालङ्कारभूषितः ।
खर्परदेशमुखे च[६] युगभागः विशेषतः ।। ६२३ ।।

सुरम्यस्थानभेदेन मुद्रकस्थलमुच्यते ।
प्रासादस्य ऊर्ध्वदेशः पाषाणवरसन्निभः[७] ।। ६२४ ।।

छन्दाकारे गर्भदेशे उपर्युपरि स्थापनः ।
एकशिलोपरिभागे अपरार्धाणि योजयेत्[८] ।। ६२५ ।।

तत्शिलासमरूपेण अन्यशिलार्धं मर्दयेत् ।
प्रतिशिलापार्श्वदेशे रन्ध्रं कृत्वा विधानतः ।। ६२६ ।।

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[१] तदूर्ध्वे, P.T.

[२] प्रस्थे तत् फेणिकास्थानं वर्द्धिता वेदवर्तिका ।
तन्निम्ने भित्तिदेशे च ऊर्ध्वे जालीसमन्वये ।। MS. 2.

[३] ०भागांशे, P.T.

[४] खान्दी भित्ति समायुक्तेः नानाबन्धं समाचरेत् । MS. 2.

[५] तदूर्ध्वे, P.T.

[६] सदेशो मुख्यदेशस्तु, , P.T.; मुख्यमुच्चेन, MS. 2.

[७] योगतः, MS. 2.

[८] मुद्राकाकृतिमाचरेत्, MS. 2.

The place of the *kumbhikā* is of the same height on both sides, and this surrounding frieze is continuous and of same shape on all sides. 618

It is running on all four sides as a profile in the form of a strong lion's fang. These are the first friezes. The height (of the roof) above is double. 619

The *khāndi* wall is equally recessed and has various carvings. The lower part of the tooth-profile (*dānti-veḍha*) on the *garbha* should be made in the form of lotus-petals. 620

Below the profile there is a line, above there is a part like a neck. The profile of lotus-petals are sometimes carved with lines. 621

In the neck-part (*kaṇṭha-deśa*) there are various images and *gavākṣikās*. This neck-part of the temple is always made very deep. 622

The Kharpara (roof)

Above that there is the roof-part, adorned with various decorations. The front of the *kharpara* is specially divided into four sections. 623

That beautiful place is called the sealing part (*mudraka*). This upper part of the temple is built with the best stones. 624

The roofpart is constructed with bonded stones oversailing one another (*chandākāra*). Above one stone half of the next is joined. 625

Those stones of equal shape are oversailing one another by one half part. On the side of every stone holes are made according to rules. 626

रन्ध्रयुक्ते शलाका च द्विमुखं ताम्रनिर्मितम् ।
अतिदृढातिरूपेण[१] गर्भकस्थलनिर्णयम् ।। ६२७ ।।

शलाकाछन्दयुक्तेन ऊर्ध्वदेशः सुशोभनः[२] ।
दृश्यभेदे सर्वभेदो जायते दृश्यसंकुलम्[३] ।। ६२८ ।।

केवलं गर्भयुक्तेन दृढप्रासदो जायते[४] ।
अन्तदेशे दृढच्छन्दो बाह्ये च गाढखोदनम्[५] ।। ६२९ ।।[६]

अन्तर्बाह्ये सदा रम्यं[७] सर्वलक्षणसंयुतम् ।
शतभूषणयुक्तेन[८] कन्दर्पसुन्दरच्छविम् ।। ६३० ।।

गुणहीना यथा हीना तेन गर्भस्थलक्रिया ।
शृणु त्वं युगभागस्य गुणभेदादिनिर्णयम् ।। ६३१ ।।

केनाकारे केनभागे खोदयेत् मुद्रकस्थलम् ।
यदुच्चनिम्न-आवर्तो विमानिकादि दैवतम्[९] ।। ६३२ ।।

यदुच्च कण्ठदेशान्तं यावत् सिंहस्तथोपरि ।
प्रस्थदेशे किञ्चित् न्युन कुञ्चिता गोमुखाकृतिः[१०] ।। ६३३ ।।

लम्बाकारे तथा प्रस्थं ऋतुधा समं भाजयेत् ।
मध्यद्विभागसाम्येन एकभागः स जायते[११] ।। ६३४ ।।

पार्श्वे गुणादिभागे च जायते कुञ्चिताकृतिः[१२] ।
सम्मुखे पश्चात्तथा न्याये पञ्चधा प्रस्थं भाजयेत्[१३]३ ।। ६३५ ।।

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[१] अतिदृढनिरूपेण, MS. 1.
[२] ऊर्ध्वदेशे समन्वये, P.T.
[३] यथा अच्छिद्ररूपेण दृश्यं च एकवत् तथा । MS. 2.
[४] ०मण्डनम्, P.T.
[५] राहे दृढविमानिका, P.T.
[६] मध्यदेशे तथा छन्दे राहे पेऽणी विमानिका । MS. 2.
[७] पट्टे, MS. 2.
[८] नानाभूषणभूषायं, P.T.
[९] विमानादि च दैर्घ्यके, P.T.
[१०] गह्वराकृतिः, P.T.
[११] तथोपरि, P.T.
[१२] किञ्चित जायते ध्रुवम्, MS. 1.
[१३] सम्मुखे पृष्ठदेशे च तन्न्याये पञ्चधा कृता, P.T.

In those holes copper cramps with two points (*dvimukha*) are fixed. Thus the whole temple becomes extremely solid. 627

By inserting the cramps into the holes the upper part is made beautiful. Thus it comes to look like one single unbroken unit. 628

Only by joining this roof the temple becomes strong. The top part consists of strong bondings. On the outer part it should be carved deep. 629

On the outer parts and in the recesses it is decorated with images covered with ornaments and endowed with all auspicious features, having the lustre of beautiful Kandarpa (god of love). 630

In that roof-part, which is done without carvings, hear in what way the four zones are determined by line-divisions, 631

In what way, with what divisions the sealing part is to be carved? As high as is the tier (of *vimānikās*) below, such is the divine *vimānikā* (above). 632

From the neck-part upto the lion it is slightly tapering, resembling the head of a cow. 633

The width is vertically divided into six equal parts. The two middle portions are joined together into one part. 634

On the sides (of the temple) all the lines and parts become narrower. But as on the front and the backside they have equally five sections. 635

समभागे समाने च मुखटा ऊर्ध्ववर्त्तिका[१] ।
पक्षभागान्वये चूलः पञ्चधा प्रस्थभागतः[२] ।। ६३६ ।।

केवलं कोणकपार्श्वे विचित्रमूर्तिखोदनम्[3] ।
मध्यस्थाने द्वयोः पार्श्वे केरकार्यं मनोहरम् ।। ६३७ ।।

केरं वा छेदभेदानि नानाकारे तथा गुणे ।
तदूर्ध्वे पक्षयुक्तेन न खोदयेत् कोणकद्वये ।। ६३८ ।।

[केरकर्म]

शृणु त्वं संप्रवक्ष्यामि केरकर्म सुकौशलम् ।
आडकेरि यथा प्रस्थे[४] तदन्ते पद्मपत्रवत् ।। ६३९ ।।

कुञ्चिता वलिः तन्मध्ये त्रिवलिः ऊर्ध्वमण्डले ।
मध्ये कुम्भं तथा दिव्यं पल्लवादि विमण्डयेत् ।। ६४० ।।

कोणे च पल्लवं दिव्यं नानालङ्कारशोभनम् ।
निम्ने तत्तुल्यभेदेन मुखटा शशिमण्डलम्[५] ।। ६४१ ।।

मध्यदेशान्तरे पार्श्वे केवलं काम[६]मूर्तिभिः ।
रामकृष्णादियुक्तायां रास[७]कामकलेश्वरी[८] ।। ६४२ ।।

प्रति-आवर्तिकामध्ये क्षुद्राकारत्रिकोणका ।
तन्मध्ये खोदयेत् रम्ये पूष्पादिकलिकादयः ।। ६४३ ।।

उभय[९]पार्श्वभागेन पूर्ववत् खोदनं तथा[१०] ।
पार्श्वद्वये च ऊर्ध्वे च त्रिवलिः अतिशोभिता ।। ६४४ ।।

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[१] वर्द्धितम्, MS. 2.
[२] पञ्चपेऽणीसमन्वितम्, MS. 2.
[३] विग्रहादिभिः, P.T.
[४] ठियाकेरी च ऊर्ध्वगे, MS. 2.
[५] मुखटारामण्डन, MS. 1.
[६] राम, MS. 1.; रास, P.T.
[७] राम, MS. 1.
[८] कलाः क्रियाः, P.T.
[९] द्वितीय, MS. 1.
[१०] कर्म कौशलम्, P.T.; केरि, MS. 2.

The upper *mukhaṭā* is projecting with equal divisions. The *cūla* is on both sides in five horizontal parts. 636

Only by the side of the *koṇakas* various strange images (Kinnaras) and other carvings are made. On both sides of the central part beautiful *kera*-work (bunches of foliage). 637

The *keras* or engravings can be of various types and characters. The *koṇakas* on both sides up there should not be carved. 638

[Kerakarma]

You hear, I am telling you the skilful way of *kera*–work: *āḍa-keri* is horizontal, ending like lotus-petals. 639

There is a narrow belt in the middle, and in the upper part three mouldings. In the middle there is a *kumbha* shape which is beautiful, decorated with foliage. 640

The corners are adorned with beautiful leaves and various ornaments. Below, the *mukhaṭā* in the same manner is in a moonlike circle. 641

The sides adjoining the middle part are adorned with images of amorous dalliance, with Rāma and Kṛṣṇa *rāsa* with Kāmakaleśvarī.[1] 642

Between each panel and the other there are small triangles in which flowers and buds should be carved. 643

On both sides (of the temple) as before (on the front) ornamental work is done. Above that there are three most beautiful circular mouldings. 644

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[1] Kāmakaleśvarī: the implication is that the female companions in *rāsa* are personifications of the goddess Kāmakaleśvarī.

वलिदेशान्तरे रम्ये[१] ऊर्ध्वे वेदगृहं तथा ।
प्रस्थयुक्ते तदा भागपार्श्वे तु पञ्चधाकृतौ[२] ।। ६४५ ।।

[मुद्रकभागः]

आद्यभागे तु या मुद्रा पार्श्वे मुद्रकः गम्भीरः[3] ।
दन्ताकारे[४] ऊर्ध्वभागे खर्पराकारमुद्रकः ।। ६४६ ।।

कोणकः वेतिभागेन[५] पार्श्वे च किन्नरास्तथा ।
उड्डीयमानदृश्येन चतुःपार्श्वे मनोहरे[६] ।। ६४७ ।।

गेलबाई चूलिभागः देशाचारे स कथ्यते ।
गुम्फना[७]मध्यभेदेन लम्बाकारे च मध्यमे ।। ६४८ ।।

मूलमध्यान्तयुक्तेन खाकारं गर्भकं तथा ।
वेदभागान्तभूमिं तु ऋतुभागेषु भाजयेत् ।। ६४९ ।।[८]

शृणु त्वमुपभेदानि आदिमारभ्य यत्नतः ।
आद्यभागे नेत्रभागः पङ्क्तिः निम्ने [९]पीढाकृतिः ।। ६५० ।।[१०]

तदुच्चे निम्नक्षेत्रं च खान्दिगर्भं मनोहरम् ।
पक्षभागः खान्दियुक्तः तद्रूपो गर्भकोदरः ।। ६५१ ।।[११]

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[१] तुल्ये, P.T.

[२] मध्यक्षेत्रे नाना पुष्पाकृतिं चरेत्, MS. 2.

[3] प्रान्तभागे च यो मुद्रः पिच्छिलः पीढ आकृतिम् । MS. 2.

[४] वृत्ताकारे, P.T.

[५] कोण व्यतीतभागेन, P.T.

[६] चतुः पार्श्वेषु खोदयेत्, P.T.

[७] शृणु, MS. 1.

[८] मूलदेशं समारभ्य खाकरं गर्भकं यथा ।
भूमि भागोपरि भूमिं तद् भागं ऋतुभाजयेत् ।। MS. 2.

[९] च पीठवत्, P.T.

[१०] शृणु त्वं उपभेदांश्च आद्यमारभ्य यत्नतः ।
आद्यभागं नेत्रभागे पङ्क्तिनिम्ने पीठोर्द्धये ।। MS. 2.

[११] तदूर्ध्वं निम्नरूपेण खान्दीगर्भं मनोहरे ।
पक्षभागे खान्दीक्षेत्रं सख्यतः गर्भकोदरः ।। MS. 2.

After the beautiful mouldings there are three niches. On the sides of the temple the parts joined in width, are also in five divisions. 645

Sealing of the roof (Mudraka-bhāga) (Plate LXXa)

The first sealing is of heavy sealing-stones on the sides. The upper indented part, curved in the form of a skull (*kharpara*) is the *mudraka*. 646

Leaving aside the outer corners, there are Kinnaras and other figures on both sides. Appearing to be flying, they have to be beautifully carved on the four sides. 647

This part is called in local tradition the *gelabai cūli* (roof of the playful girls). The garland (hanging from the lion's mouth) is made lengthwise in the middle part. 648

[Another type of roof]

Starting from the base upto the *khākāra garbha*, the threefold field has to be divided into six portions (horizontally). 649

You hear carefully the sub-divisions from the very beginning. The first part is in two sections, the lower a *paṭṭi* in the form of a *pīḍha*. 650

There above a receding part as a beautiful chase. This *khāndi* in the second part is in the shape of a belly-cavity (*garbhakodara*). 651

वेदे च ऊर्ध्वदेशे च खान्दिः रेखानुसारतः ।
अपरभागयुक्तेन पङ्क्तिः दिव्यं[१] वसन्तकम् ।। ६५२ ।।[२]

लतिका पत्रयुक्तेन[३] क्षुद्राकारे मनोहरे[४] ।
युगभागे भागद्वयं[५] मध्यरेखावलम्बने ।। ६५३ ।।[६]

चूलिकाकृतिच्छेदेन ऊर्ध्वरेखागुणे तथा[७] ।
बाणभागात् द्वयोः पार्श्वे लताकारेण चन्द्रिका ।। ६५४ ।।[८]

केवलं मध्यभागेन[९] पद्मरेखावलिस्तथा[१०] ।
मध्यपङ्क्तिद्वयोर्भागे अर्धाकारे वलिः कृता ।। ६५५ ।।[११]

खोदयेत् कमलं दिव्यं अर्धवृत्ताकृतौ ध्रुवम् ।
पार्श्वत्रिकोणस्थाने च लता दिव्या जलाकृतिः ।। ६५६ ।।[१२]

एतानि युगभेदानि[१३] शृणु शेषाङ्ग[१४]निर्णयम् ।
शीर्षदेशे समाने च न भित्तिः न च गर्भकम् ।। ६५७ ।।[१५]

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[१] भागेऽपरे समायुक्ते पट्टीरम्यं, P.T.
[२] वेदे तथोर्ध्वदेशे च खान्दीरेखाश्च मध्यगाः ।
अपरे चैव भागे तु पट्टी रम्यं वसन्तकम् ।। MS. 2.
[३] लतापत्रादियुक्तं स्यात्, P.T.
[४] पुनः पुनः, P.T.
[५] द्वयोः अंशे, P.T.
[६] युगभागे द्वयोरंशे मध्यरेखावलम्बने ।
लतादिपत्रयुक्तं च पङ्क्तिक्षेत्रोपरि तथा ।। MS. 2.
[७] गुणादयः, P.T.
[८] अथवा चूलिराद्ये च ऊर्ध्वबाणे पीढावृत्ते।
बाणभागात् मुखे पृष्ठे लताकारेण चन्द्रिकाम् ।। MS. 2.
[९] युगेन, MS. 1.
[१०] बलिः, P.T.
[११] केवलं पार्श्वभागेन पद्मरेखावलिं तथा ।
मध्यपटस्थले फेणी रेखात्रयसमन्विते ।। MS. 2.
[१२] तले गर्भाकृतिः स्थाने खान्दीमध्ये जलाकृतिः ।
खोदयेत् कमलं मध्ये अर्द्धवृत्ताकृतौ तथा ।। MS. 2.
[१३] एते तु गुण भेदाः स्युः, P.T.
[१४] देशाङ्ग , P.T.
[१५] एते तु गुणभेदाः शृणु स्युः चोर्ध्वाङ्गनिर्णयम् ।
शेषदेशे समानं च न भित्तिः न च गर्भकम् ।। MS. 2.

In the third division, along the lines of the groove in the upper part, another part is joined as a beautiful *paṭṭi* with a *vasantaka*, 652

of small creepers and leaves repeated over and over again. The fourth division is in two parts. Along the middle-line 653

the form of a *cūlikā* (rounded canopy) is carved, the upper part is with linework. From the fifth division on both sides a creeper with peacock feathers (*candrikā*). 654

Only in the middle there are rows of lotus-petals. Half a *vali* is on either side of the central *paṭṭi*. 655

A divine lotus has to be carved there in that half-circle. On the sides in the triangular fields there is beautiful scrollwork in the form of water (undulating). 656

These are the four subdivisions. Hear the description of the other parts. In the crowning portion there is neither wall nor *garbhaka*. 657

केवलं[१] मध्यभागेन सिंहः मकरिका करि[२] ।
द्वयोः पार्श्वे मध्यभागे उद्यता हरिमूर्तयः ।। ६५८ ।।[3]

हरिः श्रेष्ठतमो घोरः प्रासादवरमण्डनम् ।
विना सिंहं सदा कर्म निरीहमधमं भवेत् ।। ६५९ ।।

कविवाक्यप्रकाशेन रसगुणादयस्तथा ।
प्रकाशयन्ति वाक्येन वीरादिकरुणादयः ।। ६६० ।।

वीरभावानुसारेण पुनरुग्राद् विशेषतः ।
नानाकारे तथा सिंहः सिंहारोहीगणस्तथा ।। ६६१ ।।

सिंहाः विचित्रभावेन[४] भित्तौ जाङ्घे चूलावधि ।
सर्वत्र सिंहाः शोभन्ते नृसिंहसिंहलक्षणाः ।। ६६२ ।।

[सिंहभेदाः]

सिंहाश्चतुर्विधाः श्रेष्ठाः विराजजाग्रतोद्यताः ।
गजक्रान्तस्तथा मुख्ये हरिराजचतुष्टयम् ।।[५] ६६३ ।।

[विराजः]

विराजः वक्रभावेन पश्चात् दृष्टिविधानतः ।
पृष्ठपादे सदा रूढो विराजः हरिः[६] उत्तमः ।। ६६४ ।।

[जाग्रतः]

पृष्ठपादारूढसिंह आरोही विकटाकृतिः ।
वीरवेशः सुशोभश्च जाग्रतः मत्तरूपिणः ।। ६६५ ।।

[उद्यतः]

पृष्ठपादद्वयं पीठे[७] आसीनो धरणीतले ।
लम्फप्रदानन्यायेन[८] उद्यतो धरणीं प्रति ।। ६६६ ।।

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[१] पार्श्वस्थ, P.T.

[२] कृतिः, P.T.

[३] संमुखे पृष्ठभागेन सिंहो मकरिकाकृतिः । द्वयोः पार्श्वे मध्यभागे उद्यताहरि मूर्त्तिभिः ।। MS. 2.

[४] रूपेण, P.T.

[५] तदाक्रान्ता तथा मुखे करिराजचतुष्टयम्, MS. 1.

[६] करि, MS. 1.

[७] पृष्ठे, MS. 1.

[८] भावेन, MS. 2.

In the middle of the sides (meaning: front and back) there is a lion-face in the guise of a *makara* with an elephant-trunk. In the centre of the two sides there are figures of jumping lions (*udyata*). 658

A fierce lion is the best decoration for a good temple. Without lion-sculptures that work remains powerless and inferior. 659

As the poet expresses feelings (*rasa*), qualities (*guṇa*) and other poetic emotions in words, as by words heroism and compassion are expressed, 660

in the same way, to represent the modes of heroism (virility) and fierceness, various types of lions and lion-riders are prominently placed. 661

Lions of various beautiful forms are on the walls and the *jāṅghas* upto the roof. The lions adorn every place. Lions possess the attributes of Narasiṃha.[1] 662

Types of lions (Plate LXXI-LXXII)

Four types of lions are best: Virāja, Jāgrata, Udyata, Gajakrānta. These are the four most important lion-kings. 663

Virāja

Virāja is turning and looking backwards, according to rules. He is always standing on his hindlegs. Virāja is the best of lions. 664

Jāgrata

The rider on the lion standing on his hindlegs is very fierce, beautiful and in warrior attire. This Jāgrata (lion) looks furious. 665

Udyata

Seated on a platform with both hindlegs on the ground, the Udyata lion is ready to jump down to earth. 666

[1] See note on the lion.

[गजक्रान्तः]

गजराजोपरि सिंहस्त्रिपादाः कुञ्जरोपरि ।
एकपादस्तथा हृदि[१] न्यासितः त्रासितो यथा ।। ६६७ ।।

प्रासाद ऊर्ध्वदेशे च राहायां[२] उद्यतो महत् ।
वाडभी भेदशीर्षे च मुख्यतः कार्यभेदतः ।। ६६८ ।।

सम्मुखे मध्यदेशे च मकरिका हरिस्तथा[3] ।
निम्ने मकरिकामुखमूर्ध्वे हरिमुखं तथा ।। ६६९ ।।

मकरिकामुखात् निम्ने लतिका कुञ्चिता समा ।
मकरिकाकृतिसिंहं सम्मुखभागे स्थापयेत् ।। ६७० ।।

नासा दीर्घतमा घोरा गह्वरा मकराकृतिः ।
नासानिम्ने केशगुच्छं दर्दुरपुष्पगर्भवत् ।। ६७१ ।।

कपाले तिलकं दिव्यं शुण्डाकारे मनोरमे ।
जिह्वा लोलाकृतिः निम्ने मकरिकादि कारयेत्[४] ।। ६७२ ।।

पश्चाद्भागे तदाकारे करि[५]मुखाग्रभावना ।
विस्तरभ्रूकुटिभागः तिलकः पद्मकाकृतिः ।। ६७३ ।।

नासानिम्ने जटाकारे केशगुच्छः मनोहरः ।
दन्तः विकटः जिह्वा च गह्वरनिम्नखोदनम् ।। ६७४ ।।

एषा कृते पृष्ठदेशे हरिमस्तकस्थापनम् ।
विमानमालिनीमध्ये रम्यं रम्यतरं महत् ।। ६७५ ।।

पार्श्वदेशे मध्यभागे उद्यतसिंह उत्तमः ।
उभयदिगभागेन लम्फाकारे च उद्यतः ।। ६७६ ।।

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[१] वक्षसि च, P.T.

[२] गुह्येन, MS. 1.

[3] करि तथा, MS. 1.

[४] vv. 672b and 674a had been omitted in P.T. Since they are included here, the verse numbers change.

[५] हरि, MS. 1.

Gajakrānta

The lion is seated with three legs on the elephant king, one paw held in front of the chest, as if he is scaring the elephant. 667

The grand Udyata lion is best on the *rāhā* in the upper part of the temple in various forms. On the Vāḍabhī type of temples he is on the top. 668

In the middle part of the front there is a lion (head) like a *makarikā*, its lower part being in the shape of a *makarikā* below and the upper a lion-face.[1] 669

From the mouth of the *makarikā* curly creepers are hanging down symmetrically. This lion in the guise of a *makara* has to be placed on the front-part. 670

He has a long, fierce nose, a deep mouth-cavity like that of a *makara*, below the nose a moustache resembling the chalice of a *dhatūra* flower. 671

On the forehead a beautiful *tilaka* in the shape of the end of an elephant's trunk. Below the *makarikā* should be carved with a lolling tongue. 672

Below, in the same form the end of an elephant's trunk is conceived with broad, contracted eye-brows and a *tilaka* in the shape of a lotus. 673

Below the nose a thick moustache, with fierce fangs and tongue in the deep mouth cavity. 674

A lion-head made in the same way is placed on the back-side, in the middle of the Vimānamālinī, so as to make it extremely beautiful. 675

In the centre of the side parts the Udyata lions are best. These Udyatas are jumping in opposite directions. 676

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[1] The two features may be combined in a single sculpture, or they are of two separate sculptures placed one above the other (see Vaital Deul, Plate LXXIIb).

[सिंहयन्त्रम्]

[उद्यत]

लम्बक्षेत्रे चतुरस्रे दक्षिणे अहिराजवत् ।
रेखा दक्षिणमारभ्य वामकोणावधिः तथा ।। ६७७ ।।[१]

दक्षिणे रेखयुक्तेन पक्षरेखान्वये तथा[२] ।
कोणे च[3] पक्षच्छेदेन[४] ऊर्ध्वभागे च मस्तकम् ।। ६७८ ।।

पृष्ठदेशे तथा पुच्छं रम्यं केसरकुञ्चितम् ।
विकटदशनयुक्तः[५] पशुराजोद्यतो महत् ।। ६७९ ।।

विमानमालिनी शीर्षे उभयपार्श्वे शोभनः ।
मध्ये च कलशं दिव्यं यूपाकारेण कारयेत् ।। ६८० ।।

[विराज]

विषमा दैर्घ्ययुक्तेन शिला प्रस्थे त्रयो गुणे ।
सर्वोर्ध्व[६]बिन्दुमारभ्य प्रथमच्छेदयोगतः ।। ६८१ ।।

योजयेत् कुटिलां रेखां वक्षांशसम्मुखे तथा ।
ऊर्ध्वे मुण्डं तथा निम्ने च पादगर्भमण्डलम् ।। ६८२ ।।

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[१] चतुरश्रे तथा दीर्घे पक्षभागे त्रयं तथा ।
दक्षिणदेशमारभ्य अहिमुखाकृतिं चरेत् ।। MS. 2.

[२] गुणे, P.T.

[३] कोणाणि, MS. 1.

[४] वामकोणे तथा जानु, MS. 2.

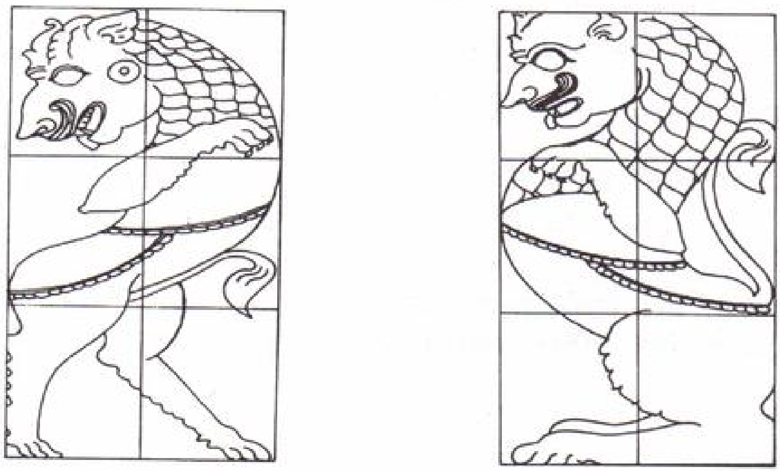
[५] घोरं, MS. 2.

[६] सद्यार्द्ध, MS. 1.

Yantra for the lions

Udyata

In an (elongated) quadrangle divided in two parts in length and three parts in width, (a line) beginning from the right (upper) part runs like a serpent hood down to the left lower corner, 677



Udyata
II. 677-679

Virāja
II. 681-685

Fig. 20: Udyata & Virāja

From the right side (horizontal) to the second (horizontal) line the corners are cut by lines and the head iss in the uppermost part. 678

On the back part is the tail and the beautiful curly mane. With fierce fangs, this is the king of animals, the great Udyata. 679

The head of the Vimānamālinī is adorned (in this way) on two sides. In the centre the divine *kalaśa* should be made resembling a *yūpa*. 680

Virāja

In that stone rectangle with three lines vertically and horizontally, beginning from the topmost (central) *bindu* connecting the first horizontal, 681

the curved line follows the chest-part in front. Above is the head, the feet and the belly in the lower parts. 682

केसरकुञ्चिताकारे तन्निम्नच्छेदलम्बने ।
उत्थानपादयुक्तेन शीर्षमुखांशसुन्दरः ।। ६८३ ।।

पृष्ठे यद्विषमभागस्तद्भागे कुटिलाकृतौ ।
खोदयेच्च प्रयत्नेन सपुच्छाकृतिः लाङ्गुलम् ।। ६८४ ।।

नखकेसरसंयुक्तं दन्तगुम्फादि[१] शोभनम् ।
केशरी विकटो घोरः कलशोभयवर्तिनी ।। ६८५ ।।

[कलशभेदाः]

कलशं द्विविधं प्रोक्तं कुम्भयूपविशेषतः ।
यूपाकारान्वितः कुम्भः श्रेष्ठः शक्ति[२]गृहे तथा ।।[३] ६८६ ।।

शिवगृहे तथा विष्णु-आलये कलशं महत् ।
कुम्भाकारे तत्र ऊर्ध्वे पिण्डिकोपरिशोभनम् ।। ६८७ ।।

शृणु भेदं कृते केनाकारेण यूपो जायते ।
केन भेदेन संयुक्तं कुम्भं कलशमेव च ।। ६८८ ।।

[यूपः]

केवलं दीर्घभागेन लिङ्गाकारे च पिच्छिले ।
ऊर्ध्वदेशे तथा दिव्ये मणिदेशे विशेषतः[४] ।। ६८९ ।।

एतानि च महत्पुण्यं सर्वकामफलप्रदम् ।
सर्वलक्षणयुक्तेन यूपकुम्भस्य स्थापनम् ।। ६९० ।।

रुद्राध्याये तथा पूजा उपचारादयस्तथा ।
विउवङ्गन्यासमात्रेण मुख्यशिल्पी तथा द्विजः ।। ६९१ ।।

वहनं मूलमग्रे च त्रिधा प्रदक्षिणान्तरम् ।
नानावाद्यैस्तथा गीतैः उत्सवे कुम्भ[५] स्थापनम् ।। ६९२ ।।

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[१] मुच्छादि, MS. 1.

[२] शान्ति, MS. 1.

[३] यूप सर्वस्थले श्रेष्ठः कुम्भः शक्तिगृहे तथा ।। MS. 2.

[४] सुशोभितम्, P.T.

[५] यूप, MS. 2.

The mane is curly. The paws are raised there below along the oblique line. The head is the main and most beautiful part. 683

In the irregular field in the back (of the lion) the bushy tail has to be carefully carved in a (double) curve. 684

He is adorned with claws, mane, and a row of fangs. The lion figure is very fierce and stands on the two sides of the *kalaśa*. 685

Different types of Kalaśas

The *kalaśa* is said to be of two types, mainly *kumbha* and *yūpa*. A *kumbha* made like a *yūpa* (i.e. elongated) is best for Śakti temples. 686

In the temples of Śiva and Viṣṇu the great *kalaśa* in the form of a *kumbha* is placed on top, on a beautiful *piṇḍikā* (pedestal). 687

Hear how the different types of *yūpas* are to be made, and what are the different types of *kumbha-kalaśas*. 688

Yūpa

The first is made only in an elongated form like a *liṅga* and polished. On the upper divine part it has a special *maṇi-deśa* (rounded top). 689

This carries great merit and fulfills all desires. This *yūpa-kumbha* has to be established with all its characteristic features.690

With the *pūjā* and the offerings (*upacāra*) according to the Rudrādhyāya the *yūpa* is installed solidly[1] (*viḍvaṅga nyāsa*)[2] only by the chief Śilpin and the Brāhmaṇa. 691

Holding (the *yūpa*) by the base and the top, the circumambulation of the temple (*pradakṣiṇa*) has to be made three times, to the accompaniment of drums and songs the *kumbha* is ceremonially installed. 692

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[1] Rudrāṣṭādhyāya, 16. Adhyāya of the Śukla Yajurveda in praise of Rudra.

[2] See note on II.691.

कारयामास यत्नेन[१] यथा शास्त्रमकल्पयत् ।
यूपकुम्भं सयत्नेन गर्भका गर्भनिश्चये[२] ।। ६९३ ।।

गोमुखाकृतिचूडे च स्थापयेत् शिल्पिपुङ्गवः ।
मण्डपाकृतिचूडायां कुम्भं कलशं स्थापयेत् ।। ६९४ ।।

[कुम्भः]

कुम्भकलशत्रिभागे छेदादिनिर्णयं शृणु ।
कलशयुगभागेन पादकुम्भावलीं तथा ।। ६९५ ।।

भाण्डदेशे तथा शीर्षे[3] शरावकृतमस्तकम् ।
वीथिपीठसमं पादः कणिकाकृतिः कुम्भिका ।। ६९६ ।।

कुम्भदेशान्तरे रम्ये वली वर्णालिकाकृतौ[४] ।
ऊर्ध्वदेशे यथा भाण्डः शरावः निम्नमुखिका ।। ६९७ ।।

एतेन भागयुक्तेन कलशः शीर्षदेशतः ।[५]
मण्डपाकृतिभेदे च यथा तन्त्रसमर्थितम् ।। ६९८ ।।

[अन्यगर्भकप्रकारः]

शृणु त्वं सम्प्रवक्ष्यामि भिन्नभेदांस्तथा गुणान् ।
गर्भकः अन्यभेदेन यदुक्तः सौधिकागमे ।। ६९९ ।।

अक्षुण्णकर्मयुक्तायां यावत् कण्ठदेशावधि ।
तदुच्चे भेदयुक्तेन केन रूपेण क्रियताम् ।।[६] ७०० ।।

न्यूनाकारे तथा किञ्चित् ऊर्ध्वखर्परसंयुतम् ।
समभागे द्वयोर्भागे चूलिका गगनं प्रति ।। ७०१ ।।

ऊर्ध्वक्षेत्रं तथा पक्षभागेन समभागतः ।
भाजयेत् तत्र निम्ने च पङ्क्तिः कुम्भाकृतिः सदा ।। ७०२ ।।

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[१] कारयेच्च प्रयत्नेन, P.T.

[२] गर्त्तस्थापनम्, P.T.

[3] मध्ये, MS. 2.

[४] मुण्डालिकाकृतौ, P.T.

[५] एतायुक्तेऽषुभागेषु कलशादि विनिर्मितम्। P.T.

[६] तदूर्ध्वे त्रय भेदेन चूडादेशं समाचरेत् । MS. 2.

This has to be done very carefully, as directed by the Śāstras. The *yūpa-kumbha* has to be set with great care in a cavity on (top of) the temple. 693

The expert Śilpin places this (*yūpa*) on top of the roof in the form of a cow's head. On roofs in the form of a *maṇḍapa* a *kumbha-kalaśa* should be placed. 694

Kumbha

Hear the description of the three divisions and carvings of the *kumbha kalaśa*. The *kalaśa* has four parts, the foot, the belly, the belt and (the mouth). 695

On top of the container there is a head in the form of a bowl (*sarāva*). The foot is like a plain pedestal (the body) in the form of a lotus-seedpod (*karṇikā*) or a pitcher. 696

In the middle of the beautiful *kumbha* there is a decorated moulding. In the part above the container there is a bowl turned downwards. 697

With these parts the *kalaśa* on the top of the temple should be fashioned. It should be placed on the *maṇḍapa* type (of temples) in accordance with the Tantras. 698

Another type of Garbhaka (Gaurī temple type)

You listen, I am explaining the different divisions and featurees of another kind of temple spire described in the Saudhikāgama. 699

Upto the neck-part (*kaṇṭha deśa*) the work is unchanged. How the roof is constructed above that? 700

The uppermost part of the *kharpara* is gradually narrowing symmetrically on both sides towards the sky in the form of a *cūlikā*. 701

The upper part is divided in two equal portions (in height). The lower part there is always marked by *paṭṭis* and *kumbhas*. 702

पङ्क्यन्ते चूलिका दिव्या[१] पद्मपत्रादिशोभिता ।
लम्बभागे त्रिभागेन चालस्योर्ध्वे विशेषतः ।। ७०३ ।।

आद्यचालोपरि[२] सिंहचत्वारो चत्वारावधिः ।
सिंहपृष्ठे पक्ष[३]भागे अपरं चालमुद्रकम् ।। ७०४ ।।

चालान्ते पीठिका क्षीणे चतुरस्राकृतौ तथा ।
पीठिकान्ते तथा[४] कुम्भः कलशः तत्र शोभते ।। ७०५।।

चतुःपार्श्वे[५] हरिश्रेष्ठः करिराजोपरिस्थितः ।
पीठन्याये तथा चालः कलशादि विमण्डितः ।। ७०६ ।।

एतानि क्रमसंयुक्ते पीढं चालाकृतौ महत् ।
वाडभीजातीया श्रेष्ठा विमानमालिनी तथा[६] ।। ७०७ ।।

[कीर्तिप्रशंसा]

तन्त्रपीठे यन्त्रगर्भप्रासादः सुमनोहरः ।
कल्पान्तयुगपर्यन्तं[७] कीर्तिः स्थिरा भवेत् ध्रुवम् ।। ७०८ ।।

अम्बायागसहस्राणि अश्वमेधादिकं कृते ।
यत् पुण्यं त्रिगुणं याति शक्तिगृहादि स्थापने ।। ७०९ ।।

जन्मजन्मान्तरपापं तत्क्षणं प्रतिमुच्यते ।
प्रासाददृढरूपेण यद्यपि सौधिकमते ।। ७१० ।।

प्रासादं यदि कुर्वन्ति शिलायोगे मनोहरे ।
जननी जन्मना तस्य पवित्रं जायते ध्रुवम् ।। ७११ ।।

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[१] पीढैकं चूलिका ऊर्ध्वे, MS. 2.
[२] पीढचाल, MS. 2.
[३] वेद, MS. 2.
[४] शुभः, P.T.
[५] द्वयोः पार्श्वे, MS. 2.
[६] गृहम्, P.T.
[७] दिगपर्यन्तम्, MS. 1.

Above this *paṭṭi* there is a beautiful *cūlikā* decorated with lotus-petals and other things. In the three vertical divisions the uppermost is the roof-covering proper. 703

On top of the first *cāla* there are four lions facing the four directions. Above the lions in the second division is the other sealing roof (*cāla mudraka*). 704

Above the roof there is a small square platform, and on this platform a *kumbha kalaśa* is adorning the temple. 705

On four sides excellent lions are standing upon elephant-kings. The roof made according to the rules of a *pīṭha* (Śakti temple) is decorated with a *kalaśa* and other elements. 706

This is the order in which the big roof in form of a *pīḍha* is made. In the Vāḍabhī class of temples Vimānamālinī is the best.[1] 707

Praise of the Temple

The tāntric temple (*tantra-pīṭha*) with a *garbha* made according to the (appropriate) *yantra* is always beautiful. Such a temple will certainly stand unmoved till the end of the last *yuga* of the *kalpa*. 708

The merit of building a Śakti and other temples is threefold that of a thousand sacrifices to the Mother Goddess, of a horse-sacrifice (*aśvamedha*) and other sacrifices. 709

One is liberated from the sins committed in this and in previous lives the very moment a temple is built solidly according to the Saudhikāgama. 710

When he builds a beautiful stone-temple, his mother will certainly be sanctified by his birth. 711

[1] This description tallies more or less with the construction of the roof of the Gaurī-temple of Bhuvaneśvara, but since that roof has been repaired in later times, it is not certain that it corresponds exactly to the original intention of the builder, and that those parts, which differ from the above description are not mainly later alterations. See also II.100-105.

कोटिजन्मसहस्राणां किल्विषं[१] प्रविलीयते ।
अक्षयकीर्तिदं पुण्यं सर्वसिद्धिकरं परम् ।। ७१२ ।।

पुण्योत्तमं सदा श्रेष्ठं प्रासादस्थापनं महत् ।
प्रासादशेषयुक्तेन[२] पूजादिविधिपूर्वकम् ।। ७१३ ।।

पूजान्ते गर्भदेशे च लक्ष्मीबन्धादिकं महत् ।[३]
करणीयं यथा पूर्वे तोरणे नाटमन्दिरे ।। ७१४ ।।

[द्वारकर्माणि]

भैरवी व्याघ्रमुखादि[४] निम्नगृहे स्थलोत्तमे ।
पञ्चधा भाजयेत् बन्धं नागपद्मादिशोभनम् ।। ७१५ ।।

गेलबनारीबन्धश्च जलपत्रादिबन्धना ।
युक्तो हि द्वारदेशश्च गजलक्ष्मीविमण्डितः ।। ७१६ ।।

नन्दावर्तः त्रिवर्ते च निम्नदेशे दृढे तथा ।
एतद् क्रमे कृतो बन्धः सुगर्भः[५] सुमनोहरः ।। ७१७ ।।

नानादि[६]रूपयुक्तेन प्रासादं मण्डयेत् सुधीः ।
लताबन्धः तथा मूर्तेः ध्यानादिकं समर्थितम् ।। ७१८ ।।

निशाभागे सम्मुखे च भित्त्यङ्गे गर्भके तथा ।
गर्भे च मूर्तिभेदश्च लतादिपुष्करादयः ।। ७१९ ।।

[प्रतिमाप्रमाणम्]

अथ सम्यक्प्रकारेण गर्भमूर्तेश्च निर्णयः ।
शृणु त्वं गृहं तत्तुल्ये प्रतिमाउच्चता तथा ।। ७२० ।।

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[१] कल्मषं, P.T.

[२] ०कालेन, P.T.

[३] कुर्यात् पूजागर्भदेशे लक्ष्मीबन्धादि पूजयेत्, P.T.

[४] व्याघ्रसिंहास्यां, MS. 2.

[५] सुकर्म, MS. 2.

[६] विभिन्न०, P.T.

Sins committed in thousands and crores of births will be dissolved, it will bestow undecaying glory and confer supreme merit and all perfections. 712

The establishment of a great temple always confers the best and highest merit. When the temple is finished, *pūjā* and other ceremonies are done according to prescribed rituals. 713

After the *pūjā* offered in the main shrine (*garbhadeśa*), the Lakṣmībandha and other icons should be worshipped at the Toraṇa and Nāṭamandira. 714

Doorway to the inner shrine

Bhairavīs, tiger faces and others are made in the best places of the lower niches. The door-frame is made in five sections decorated with Nāgas, lotuses and other ornamentations. 715

With *geleba-nārī, jalapatra* and other friezes the door-frame is adorned by Gajalakṣmī. 716

Below is a *nandāvarta* with three strong, semicircular steps. When the doorway is made according to this order, it befits a good temple and is very attractive. 717

The expert should decorate the temple with different figurations, with scroll-work and with images prepared according to the appropriate *dhyānas* (and *yantras*). 718

In the niches, on the front, on the wall-parts, on the *garbhaka* (*śikhara*), inside the shrine (*garbha*) different images, scroll-work, lotus and other flowers have to be made. 719

Measurement of Images

Inside the shrine

Now follows a comprehensive description of the image in the main shrine. Hear what its height should be in proportion to the shrine. 720

एकहस्तो यदा गर्भो मूर्तिः रुद्राङ्गुली तथा ।
दशाङ्गुल[१]प्रमाणेन वृद्धिः यावत्[२] चतुष्टयम् ।। ७२१ ।।

पक्षाङ्गुलं दिगहस्ते शतार्द्धान्ताङ्गुलस्य च[३] ।
एतया क्रमवृद्धया तु[४] मूर्तिनिर्माणं जायते[५] ।। ७२२ ।।

बाह्ये च सप्तधा भाज्यं वर्जयेदन्तभागकैः ।
ऋतुभागे कृता मूर्तिः निशामूर्त्तिश्च जायते[६] ।। ७२३ ।।

[अलङ्करणम्]

यदुक्तं शिल्पशास्त्रेण प्रतिमाध्यायवर्णितम् ।
तथा न्याये सदा रम्ये स्थापयेत् प्रतिमावलीम् ।। ७२४ ।।

नानाकारे छेदयुक्ते यत् शास्त्रादिसमर्थितम् ।
पशुपक्षीलताछेदे वल्लिभिकुम्भिकावलिः ।। ७२५ ।।

वलिः झरादयः कुम्भः फेणी च खर्करा[७]दयः ।
वज्रमस्तकदिव्यं च अमृतं कुञ्चितस्थले[८] ।। ७२६ ।।

गुणवीथ्यादियुक्तं च कारयामास यत्नतः[९] ।
बन्धे रम्ये मनोज्ञे च वानरबन्ध उत्तमः ।। ७२७ ।।

सिंहबन्धस्तथापीढे कुञ्जरबन्ध उत्तमः ।
मृगयूथादियुक्तेन रामगायत्रीं खोदयेत् ।। ७२८ ।।

पुष्पं कलिकासंयुक्तं रमणीयाकृतौ तथा ।
सर्वाङ्गसुन्दरभित्तिः बन्धना पुष्पिकावलिः ।। ७२९ ।।

शिखरमालिनी श्रेष्ठा शिल्पिनां नन्ददायिका ।
सर्वलक्षणयुक्तेन प्रासादगठनं महत् ।। ७३० ।।

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[१] दिगङ्गुल०, P.T.
[२] गर्भे, MS. 2.
[३] पदान्ताङ्गुलस्य च, MS. 1.
[४] एतानि कर्मवर्द्धेन, MS. 1.
[५] जायते मूर्तिनिर्मितिः, P.T.
[६] निशादिमूर्तिः बन्धसु, MS. 1.
[७] खर्परा, MS. 2.
[८] वर्त्तुला सह, MS. 2.
[९] कारयेत् सुप्रयत्नतः, P.T.

When the shrine (up to the ceiling) is one *hasta* (cubit=24 *aṅgulas*) in height, the image should be of eleven *aṅgulas* (*aṅgula*=width of the middle finger). Its measure increases by ten *aṅgulas* (for every *hasta* of the shrine) upto four *hastas*. 721

When the shrine is bigger, upto ten *hastas* the image is increased by two *aṅgulas* (for every *hasta*) upto the limit of fifty *aṅgulas*. In this way the size of the image has to be gradually increased. 722

The outer niches are divided into seven parts. Leaving the last one part, the images in the niches will be made of six parts. 723

Sculptural Ornamentation

According to the rules given in the chapters on image-making in the Śilpa Śāstras, series of images have always to be installed on the beautiful temple. 724

With a variety of carvings, as recommended in the Śāstras, different kinds of animals, birds, lines of creepers, foliage, rows of water-jars, 725

mouldings, lines of drops, water-jars, profiles, *khākāra* forms and other similar decorations should be made, as also divine *vajramastakas* in circular fields. 726

In flat long bands, especially on door-frames (*dvārabandha*), in those beautiful frames excellent monkey-friezes which are delightful, should be made. 727

On the base lion-friezes and excellent elephant-friezes, herds of deer and Rāmagāyatrīs[1] (cows with a woman's face) should be carved. 728

The wall portions are embellished in all their parts with friezes of flowers, buds and with floral ornamentations. 729

The Śikharamālinī (Vimānamālinī) constructed with all its characteristic features is the best and greatest of temples, giving delight to the Śilpin. 730

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[1] See note on Kautūhala, I.360.

[कीर्तिप्रशंसा]

विश्वकर्माङ्ग्युक्तेन जायते मोक्षनिश्चयः ।
इह लोके सदा शान्तिर्धनधान्यसुतानि च ।। ७३१ ।।

न हि जन्मान्तरं तस्य शिल्पसिद्धिर्भवतीह ।
शिल्पविद्या सदा रम्या सर्वदानन्ददायिका ।। ७३२ ।।

अक्षयपुण्यं जायते गठनकर्मकौशले ।
शतराज्यादि भूषा च शतग्रामाकुले तथा ।। ७३३ ।।

शतभारसुवर्णेन मण्डितो नृपसत्तमः ।
शतहेमाङ्गिनी नारी शतबाहुबलान्वितः ।। ७३४ ।।

ते सर्वे विफलं यान्ति विना कीर्तिं सदा ध्रुवम् ।
कालक्षयवशात् सर्वे धनधान्यसुतानि[१] च ।। ७३५ ।।

क्षयमाप्नोति कालेन कीर्तिः केवलं शाश्वती ।
यत्फलं राजसूयेन सोमयागेन यत् फलम् ।। ७३६ ।।

तत्फलं परिपूर्णेन शक्तिभवनिर्मिते ।
यन्त्रानुसारतो गर्भः गर्भानुसारतो गृहम् ।
शास्त्रानुसारिणी कीर्तिः सर्वसिद्धिप्रदायिनी ।। ७३७ ।।

गृहानुसारतः छेदः भेदः कर्मादिकं तथा ।
एतेन क्रमयुक्तेन[२] प्रासादः सौथिकागमे ।। ७३८।।

यद्रूपं कीर्तिरूपेण क्रियते सुमनोहरम्[३] ।
शुभलग्नादियुक्तेन यो नृपः शक्ति-आलयम्[४] ।। ७३९ ।।

निर्विघ्ने पूर्णं करोति शिवलोकं स गच्छति ।

[पीठलक्षणम्]

शृणु त्वं पीठं तद्गर्भे यद्पीठे[५] परमेश्वरी ।। ७४० ।।

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[१] ०सुखानि, MS. 2.

[२] एतैः क्रमैस्तु युक्तः स्यात्, P.T.

[३] यद्रूपकीर्तिरूपेण क्रियते शुद्धमानसात्, P.T.

[४] मन्दिरम्, P.T.

[५] गर्भे, P.T.; राजते, MS. 2.

Merit of Building a Temple

By erecting such a temple following the Divine Architect (Viśvakarmāṅga) (the builder) will definitely attain liberation. In this world he will always have peace, wealth, grain and sons. 731

By the attainment of mastery in art (*śilpa siddhi*) he has not to undergo another birth. The knowledge of art (*śilpa vidyā*) is always best and gives all bliss. 732

By proficiency in the art of building (*gaṭhana-karma*) inexhaustible merit is acquired. When a Rājā, endowed with a hundred kingdoms, with hundreds of villages, 733

with hundreds of baskets of gold, when that best king with a hundred wives of golden limbs, with the power of a hundred arms, 734

does not erect a temple that will stand forever, all this will be fruitless. All things, wealth, grain and children vanish with the passing of time. 735

Everything vanishes with time, only a temple will last forever.[1] That fruit which is obtained by a Rājasūya sacrifice or by a Soma-sacrifice, 736

that fruit is more than fully obtained by the erection of a Śakti-temple. The *garbha* (temple) is based on a *yantra* and the sanctum follows the *garbha*. Such a temple made according to the principles of Śāstras, bestows all *siddhis*.[2] 737

The lines and divisions of the temple, all the carvings and ornamentations (are described) in proper order in (the chapter on) Temples of the Saudhikāgama. 738

That king, who for his fame erects a beautiful Śakti temple with a pure mind, in an auspicious moment 739

and who completes the work according to rules without obstructions, will go to the abode of Śiva.

Placing of the Pedestal (Plate LXXIIIb)

Hear about the pedestal (*pīṭha*) upon which (the Goddess) Parameśvarī is placed in the *garbha*. 740

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[1] See note.

[2] The third line of the verse 737 does not occur in the MS 1., but occurs in the P.T.

स्थापनार्थं तथा मूर्तेरासनादिकलक्षणम् ।
यथाकारः तथाः गर्भः मणिपीठसमन्वये ।। ७४१ ।।

गर्भप्रस्थानुभावेन पार्श्वार्धे समभावतः ।
रेखां कृत्वा द्विभागेन वेदलम्बाकृतौ तथा ।। ७४२ ।।

द्वारदेशस्य मध्येन मध्यबिन्दुं च कल्पयेत् ।
कल्पितबिन्दुमारभ्य त्रिभुजं आसनं प्रति ।। ७४३ ।।

मध्यभागस्य यत् बाहुः कर्त्तनाकृते मध्यमम् ।
तद्बाहुसमरूपेण त्रिभुजस्य भुजत्रयम् ।। ७४४ ।।[१]

त्रिभुजोर्ध्वगतं क्षेत्रं चतुरस्रसमं तथा ।
तद्क्षेत्रं वेदभागेन भाजयेत् समभावतः ।। ७४५ ।।

ऊर्ध्वभागं[२] परित्यज्य द्विभागे आसनोत्तमम् ।
तदनुरूपभूमौ च रत्नगर्भादि स्थापयेत् ।। ७४६ ।।

[रत्नगर्भः]

इष्टमूर्त्यनुसारेण यन्त्रादिस्थापनं महत् ।
यन्त्रानुसारेण गर्भः सर्वबिन्दुसमन्वितः ।। ७४७ ।।

तद्गर्भं पूरयामास[३] नाना रत्नादिभिस्तथा।
पूजयेत् रत्नशिलांश्च शिलान्यासे द्विजोत्तमः ।। ७४८ ।।

हीरकं पारदं तीक्ष्णं मनःशीलञ्च गन्धकम् ।
वैदूर्यं मौक्तिकं दिव्यं प्रवालं हिङ्गुलं तथा ।। ७४९ ।।

गोमेदादिसमायुक्ते हरितालसमन्वये ।
पीठन्यासार्थं मन्त्रेण पूरयेत् गर्भमुत्तमम् ।। ७५० ।।

तदन्ते दिव्यशिलायामासनगठनक्रिया ।
आचरेत् निपुणो शिल्पी दैवानुग्रहकांक्षया ।। ७५१ ।।

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[१] मध्यभागस्य यद्बाहुः मध्ये केन्द्रं विजानत ।
निम्नबाहुः समायुक्ते त्रिभुजं सममाचरेत् ।। MS. 2.

[२] पृष्ठभागं, MS. 2.

[३] पूरयेच्चैव, P.T.

For the establishment of the image the features of the *āsana*, the jewel pedestal (*maṇipīṭha*) (should be) in accordance with (the measurements of) the shrine. 741

The shrine is divided by lines in two equal halves in width (from side to side) and in three parts in length. 742

Fix the *madhya-bindu* in the middle of the door. From this established middle-point make a triangle towards the pedestal. 743

The central line is going across the middle. The two equal sides form an equilateral triangle. 744

Above the triangle there is a quadrangular field. That field is divided into three equal parts (across). 745

Leaving aside the upper part, the two other parts are for the best *āsana*. On that portion of the ground the jewel-container (*ratna-garbha* is placed). 746

Ratnagarbha

According to the image of the main deity different great *yantras* are established, and according to the *yantra*, cavities (for placing jewels) are made on all the *bindus*. 747

Those activities should be filled with various jewels and other things. These precious stones should be ceremonially placed and then worshipped by the best of Brāhmaṇas (in the *śilānyāsa* ritual). 748

Diamonds, quicksilver, red arsenic, sulphur, ruby, beautiful pearls, coral, vermilion (*hiṅgula*=crude substance from which mercury is extracted), 749

garnate and other gems with yellow orpiment are filled into these cavities with the recitation of *mantras*, for the installation of the pedestal. 750

Then the (pedestal) should be constructed with perfect (flawless) stones by the Śilpin who is longing for the grace of God. 751

[आसनभेदाः]

आसनं द्विविधं[१] प्रोक्तं कणिपद्मपीठाकृतिः ।
इष्टानुकूलभावेन कारयेत् भागमुत्तमम् ।। ७५२ ।।

आसनार्थं यदा भूमिस्तत्प्रस्थस्यार्धभागतः ।
तदुच्चमासनं दिव्यं वेधभागः स उच्यते ।। ७५३ ।।

[कणिपीठम्]

यद्वेधे आसनं प्रोक्तं युगभागेन भाजितम् ।
आद्यभागे तथा पट्टिः ऊर्ध्वे तदनुसारतः ।। ७५४ ।।

युगभागे तथा लम्बाकारेण बाणधा गृहम् ।
तदनुसारतः छेदः लम्बाकारे मनोहरे ।। ७५५ ।।

केवलं मध्यभागाद्ये तिर्यग् रेखान्वये तथा ।[२]
मध्ये क्षीणाकृतिः पट्टिः मेखला नाम उच्यते ।। ७५६ ।।

तिर्यक्क्षेत्रगतभागः आसनं गर्भनामितम् ।
एवं कृते कणिपीठं रेखपीठं[३] मतान्तरे।। ७५७ ।।

[पद्मपीठम्]

शृणु त्वमपरं भेदं पद्मपीठासनं महत् ।
तदुच्चवेधयुक्तेन वेदधा प्रस्थभागतः ।। ७५८ ।।

लम्बाकारे तथा लम्बः बाणभागे च पूर्ववत् ।
मध्यभागे द्विभागेन विराजबन्धः कथ्यते ।। [४] ७५९ ।।

आद्य[५]निम्नांशयुक्तेन पक्षधा समभागतः ।
निम्ने पट्टिः तथा क्षीणे पट्टिपद्मं परांशके ।। ७६० ।।

ऊर्ध्वे एतत्क्रमान्वये पद्मपीठं मनोहरम् ।
मध्यद्विभागमध्येन हरि[६]श्रेष्ठादि स्थापयेत् ।। ७६१ ।।

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[१] विविधं, P.T.

[२] मध्यद्विभाग संयुक्तं डमरुभागमाचरेत्। MS. 2.

[३] मणिपीठं लेखपीठं, MS. 1.

[४] प्रतिरेखा द्विभागांशे विराजबन्धं खोदयेत् । MS. 2.

[५] अर्ध, P.T.

[६] करि, MS. 1.

Different Types of Pedestals

Pedestals are said to be of two different types, the *kaṇipīṭha* (containing a profile=*kaṇi*) and the *padmapīṭha* (in the shape of a lotus). In conformity with the main deity it has to be well-made in all its parts. 752

The area destined to the pedestal is divided in two parts in width, one half is (the measure of) the height of that beautiful pedestal, and is called the *vedha-bhāga*. 753

Kaṇipīṭha

That height of the pedestal is divided into four parts (horizontally), the first part below is a *paṭṭi*, and such is the uppermost part. 754

That length of four parts has to be divided in five portions (vertically) and along these, beautiful upright recesses (*chedas*) are made. 755

Only the two parts in the middle are on a sloping line. In the centre there is a narrow *paṭṭi* which is called *mekhalā* (belt). 756

The portion slanting (inwards) is called the *āsanagarbha*. Made in this way, it is called a *kaṇi*-pedestal (*kaṇi-pīṭha*), or according to others, a *rekha-pīṭha*. 757

Padmapīṭha

Hear now about another type, the great *āsana* called *padma-pīṭha* (lotus-seat). The height of the pedestal is made up of three horizontal zones. 758

In length it is divided, as before, in five parts. The middle, covering two parts, is called the *virāja-bandha*. 759

The lower part is in two equal sections, the lowest a *paṭṭi*, then a narrower *paṭṭi*, and in the upper portion lotus-petals. 760

The uppermost part is done in the same way, as a beautiful lotus-pedestal. In the middle, within two sections, beautiful lions or other figures should be placed. 761

लम्बाकारे कोणस्थाने विराजसिंह[१] मुत्तमम् ।
कारयामास यत्नेन[२] दिव्यपीठं तदुच्यते ।। ७६२ ।।

ऊर्ध्वभूम्युपरि[३] पक्षभागेन प्रस्थभाजितः ।
निम्नपिण्डिका तदूर्ध्वे ऊर्ध्वपिण्डिः स वर्तते ।। ७६३ ।।

शिलागर्भान्तरे[४] एतदासनं महदाचरेत् ।
आसनान्ते तथा न्यसेत् इष्टमूर्तिं तथा शुभे ।। ७६४ ।।

[विग्रहभेदाः]

अथ श्रीविग्रहभेदान् परिमाणादिनिर्णयम् ।
संक्षेपरूपे युक्तेन प्रबक्ष्यामि प्रयत्नतः ।। ७६५ ।।

आसनोपरिभागेन केनाकारेण मूर्तिषु ।
निर्माणपरिमाणानि यत्श्रेष्ठं शास्त्रविस्तरैः ।। ७६६ ।।[५]

शृणु त्वं प्रतिमाभेदान् वेदधा मुख्यभावतः ।
उत्तमा मध्यमा चापि कनिष्ठा मूर्तिभेदतः ।। ७६७ ।।

[उत्तमा]

गर्भद्वारं यदुच्चं स्यात् वसुभागेन भाजितम् ।
त्यक्तभागः सदा[६] निम्ने समुद्रवेदधा कृतः ।। ७६८ ।।

वेद गुणान्तरे वर्ज्यं द्विगुणं यत् फलं गुणाः ।
तदनुवर्तते मूर्तिः कृत्या उत्तमा जायते ।। ७६९ ।।[७]

[मध्यमा]

ग्रहांशे भाजयेत् द्वारमेक[८] भागं परित्यजेत् ।
वसुभागे यथा पूर्वे त्रिभागः पक्षं[९] वर्जयेत् ।। ७७० ।।

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[१] युगलो, MS. 2.
[२] कारयेत् सुप्रयत्नेन, P.T.
[३] पृष्ठ इति अधिकपाठः, MS. 1.
[४] शय्यान्तरे एवं, MS. 2.
[५] Verses 765-766 were omitted in the first edition, therefore the verse numbers are changed.
[६] ऊर्ध्वभागं परित्यज्य, MS. 2.
[७] त्रिभागांशे तथा ऊर्ध्वे वर्जयेत् पक्ष अंशकम् ।
तदनुसारतः मूर्तिः सदा जायेत चोत्तम् ।। MS. 2.
[८] द्वारमूर्ध्वे, MS. 2.
[९] पुनः, MS. 2.

In the upright corner-parts best *virāja*-lions are made with the greatest care, this is called a divine pedestal. 762

Upon the upper platform the place is divided in two parts from side to side. The lower is called lower *piṇḍikā*, and there above is the upper *piṇḍi*. 763

After laying the stone-slabs of the floor of the *garbha*, this great pedestal is placed. Upon the pedestal the main deity (*Iṣṭa mūrti*) is installed in an auspicious moment. 764

Different Classes of Images

Now I will tell carefully and briefly about the different kinds of sacred images and their measurements, 765

how the images (are placed) on the pedestal, how they are carved with their proper measurements which make them excellent, following the elaborate principles of the Śāstras. 766

You hear the different classes of images, which are mainly three: highest (*uttamā*), middling (*madhyamā*), and lowest (*kaniṣṭhā*), into which they are distinguished. 767

Uttamā

The height of the door to the shrine is divided into eight parts. Leaving always aside one (the uppermost) part, the seven below are divided into three (each of these having three subdivisions). 768

When of three divisions in the uppermost part, two are left out, and the image made according to the remaining parts is the highest (*uttamā*) class. 769

Madhyamā

The door is divided into nine parts, one (upper) part is left out. The remaining eight parts are, as before, divided into three (and each of these into three subdivisions), of which the two subdivisions of the upper part are left out. 770

एकभागेन या मूर्तिः मध्यमाकृतिविग्रहः ।

[अधमा]

एकदशांशयुक्तेन भागादिकरणं तथा ।। ७७१ ।।[१]

दीर्घा तु प्रतिमा वर्ज्या प्रासादे मण्डपादिके ।
गर्भगृहाकृतिस्थानं तत्स्थानमध्ये पिण्डिका ।। ७७२ ।।[२]

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[१] परित्यक्तयुगांशं च वञ्चिते मध्यमा तनुः ।
केवलं निम्नभागा तु सा मूर्तिरधमा स्मृता ।। MS. 2.

[२] तत्क्षुद्रप्रतिमा वर्ज्या प्रासादमण्डपे तथा ।
गर्भगृहस्थले मध्ये अथवा पिण्डिकोपरि ।। MS. 2.

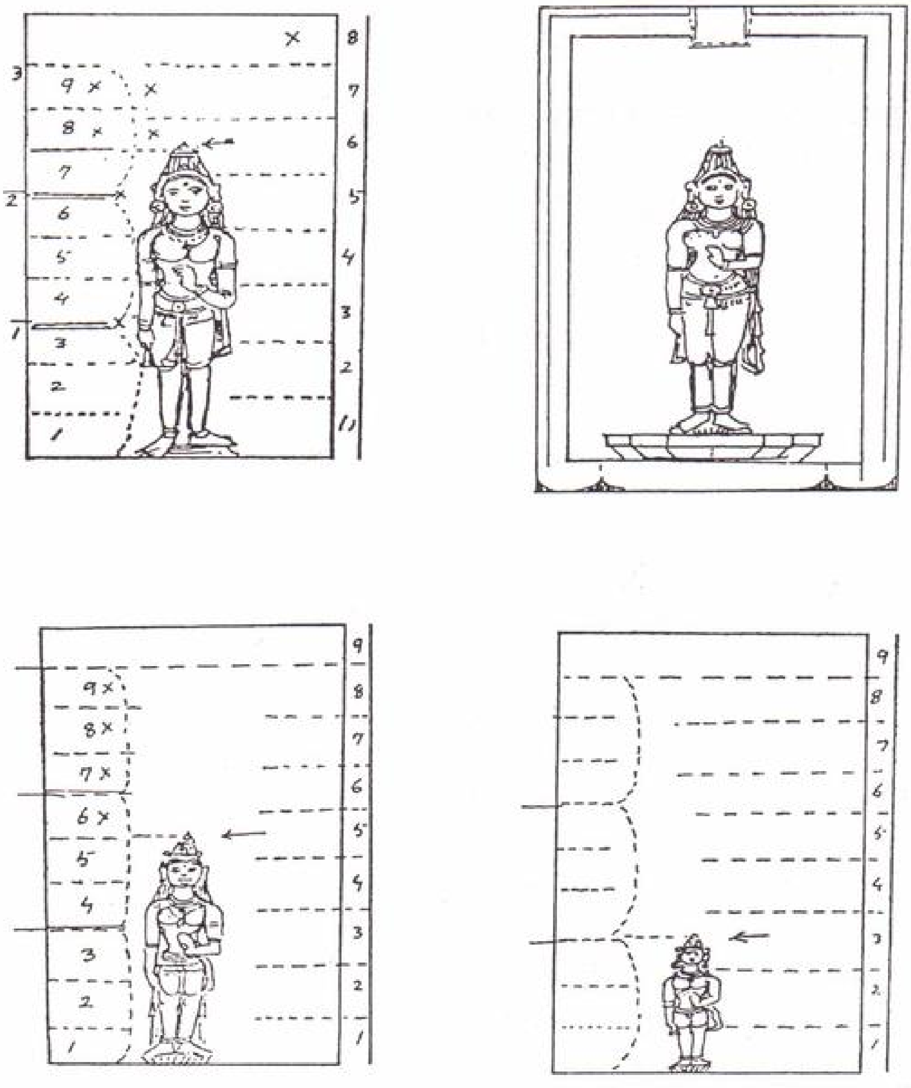


Fig. 21: Different Classes of Images

The image made in one division is *madhyamā*.

Adhamā

The divisions are made in one-tenth (of the door). 771

Very tall images should not be installed in temples or *maṇḍapas*, on the pedestal in the middle of the *garbha-gṛha*. 772

पिण्डिकोपरिभागे च मुख्यविग्रहस्थापनम् ।
देवगृहानुसारेण कनिष्ठादित्यमङ्गुलम् ।। ७७३ ।।[१]

वसुहस्ता इति श्रेष्ठा नाति पाषाणे कश्चन ।[२]
प्रतिमा सर्वदा स्निग्धा नानालङ्कारमण्डिता ।। ७७४ ।।

भोगदृष्टिस्तथा सौम्या पिच्छिलमङ्गवैभवम् ।
हास्या वा विकटा तत्र ध्यानानुसारतः यथा ।। ७७५ ।।

विकल्पमुखयुक्तेन विषमफलं जायते ।
आयुधं किरीटं भाले तिलकं च यथाविधि ।। ७७६ ।।

योगनेत्रादियुक्तेन शक्तिमूर्तिं तथाऽऽचरेत् ।
पल्ली सुदृश्य[३] तद्वङ्गी शंखनिध्यादि शोभना[४] ।। ७७७ ।।

सर्वाङ्गसुन्दरमूर्तिः गठने मुक्तिनिश्चयः ।
छेदयुक्तादि वज्रादि विकलीकृतविग्रहः ।। ७७८ ।।

ध्यानहीनः न करोति शिल्पी तु नरकं व्रजेत् ।
अथ प्रसङ्गभेदेन तालमानादिनिर्णयम् ।। ७७९ ।।

[शक्तिमूर्तिः]

शिष्यबोधाय वक्ष्यामि शक्तिमूर्तिषु केवलम् ।
वसुताले च मुख्येन देवीविग्रहमाचरेत् ।। ७८० ।।

दुर्गा कात्यायनी काली पार्वती च सरस्वती ।
महाकाली तथा रौद्री वाराही मुण्डमालिनी ।। ७८१ ।।

सर्वास्ता वसुतालेने मातरश्च तथैव च ।
वसुताले यथा न्याये मात्रादि अङ्गुलिक्रमे ।। ७८२ ।।

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[१] पञ्च हस्तावधि मूर्तिं कुर्यात् सुविग्रहः स्मृतः । MS. 2.
मुख्यतो देवगृहेण कनिष्ठादित्य अङ्गुलम् ।। P.T.

[२] वसु हस्तावधिः मूर्तिः कर्त्तव्या शैलयोगतः । MS. 2.

[३] परिसदृश, MS. 1.

[४] खोदने, MS. 1.

The main image should be installed on the pedestal. According to the (size of the temple) the *kaniṣṭha* images are installed, measuring 12 *aṅgulas.* 773

(Images of) eight *hastas* are the biggest, more than that should not be made in stone. Images should always be polished and decorated with various ornaments. 774

The eyes should be full of delight and very gentle (*saumya*). The limbs should be smooth and majestic. The countenance should be either smiling (*hāsya*) or furious (*vikaṭa*), according to the *dhyāna.* 775

Making an ill-shaped face will produce adverse results. The attributes, headdress and *tilaka* on the forehead should be according to rules. 776

The Śakti image is done with a *yoga-netra* (third eye on the forehead). The beautiful palms show different *mudrās* and are adorned with the *śaṅkhanidhi* and other auspicious signs. 777

An image made beautifully in all limbs definitely confers liberation. If there are cracks or spots (irregularities in the stone) the image becomes deficient. 778

It should never be done without *dhyāna*, (otherwise) the Śilpin will go to hell. In connection with this hear the description of proportions (*tāla*) and measurements (*māna*). 779

Śakti Image

I am explaining the image of the Śakti for the understanding of disciples only. The image of the Devī is mainly made in *vasutāla* (*aṣṭatāla*=height of eight *tāla* = length of a palm). 780

Durgā, Kātyāyanī, Kālī, Pārvatī and Sarasvatī, Mahākālī and Raudrī, Vārāhī, Muṇḍamālinī, 781

all these are made according to *vasutāla* proportions. The measurements of the *vasutāla* are given in *aṅgulas.* 782

शृणु त्वं देहभेदेन वेदमात्रान्वयी वपुः ।
पादादिकेशपर्यन्तं मात्रादि वेदधा तथा ।। ७८३ ।।

बाणांगुलप्रमाणेन शक्तिपादमनोहरे ।
वेदभागः तथा दण्डो[1] एकविंशतिः जायते ।। ७८४ ।।

गुल्फादिमिश्रिते[2] जानु गुणाङ्गुलेन खोदयेत् ।
कटिदेशं सुदृढेन एकविंशतिरङ्गुली ।। ७८५ ।।

मध्ये ग्रहाङ्गुले गर्भः मेढ्रदेशः समन्वये ।
उदरादित्ययुक्तेन हृदयं ग्रहसंख्यकम् ।। ७८६ ।।

ग्रीवा सार्धत्रयं युक्ता शिरः भास्करसंख्यकम् ।
अस्मिन् क्रमे अष्टताले देवीविग्रहं कारयेत् ।
सा मूर्तिः स्थापनयोग्या ज्येष्ठा मूर्तिः न संशयः ।। ७८७ ।।

[शिल्पान्तकर्माणि]

मूर्तिस्थापनकार्यान्ते शिल्पी श्रेष्ठः स भक्तितः ।
तडागजलयुंक्तेन[3] स्नानादि आचरेत् सुधीः ।। ७८८ ।।

मरीचकर्पूरदुग्धगुडयुक्तं प्रपानकम् ।
भाण्डे आनीय शिरसि गर्भगृहान्तरे तथा ।। ७८९ ।।

मध्यस्थाने तथा भाण्डं भञ्जनं क्षिप्तभावतः ।
तज्जले प्रतिमां दिव्यां प्रोञ्छनान्ते विमर्दनम् ।। ७९० ।।

हविष्यादिसमायुक्ते तत्त्वपूजाविधानतः ।
तदन्ते विधिरूपेण प्रासादभवनं तथा ।। ७९१ ।।

[शिल्पशास्त्रस्तोत्रम्]

शिल्पशास्त्रं महत् पुण्यं विश्वकर्मानुशासनम् ।
तद्ग्रन्थं वक्तुं न शक्यं शुक्रादि जैमिनी तथा ।। ७९२ ।।

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[1] पादः दण्डं, MS. 2.

[2] सहिते, MS. 2.

[3] षोडशदलयुक्तेन, MS. 1.

Listen how the body is divided into three parts. From the feet to the hair it is in three parts or measures. 783

The lovely foot of the Śakti measures five *aṅgulas* (in height), the three parts of the shank, including the ankle, are twenty-one (*aṅgulas*). 784

The knee is carved in three *aṅgulas*, the strong hip-portion (the thigh) is twenty-one *aṅgulas*. 785

In the middle the abdomen with the womb is of nine *aṅgulas*; the stomach is twelve, and the chest is nine *aṅgulas*. 786

The neck is three and a half *aṅgulas* and the head is twelve *aṅgulas*. In this way the Devī image is to be done in *aṣṭa-tāla*. That image merits installation and is without doubt the most excellent. 787

Ceremonies after Establishing the Image

After installing the image, the chief Śilpin has to take his bath with great devotion (*bhakti*) in the water of a tank. 788

He should carry on his head an earthen pot containing a drink (*prapānaka*) made of black pepper, camphor, milk and *guḍa* into the *garbha-gṛha*. 789

In the centre of the shrine he should throw the pot and break it. With its liquid he should wipe the divine image clean. 790

He has to live on *haviṣya*.[1] The *tattva-pūja*[2] should be performed according to rules. After this the shrine (*prāsāda*) is to be consecrated with the proper observances. 791

Praise of the Śilpa Śāstra

The Śilpa Śāstra as given by Viśvakarman is of greatest merit. The texts written by Śukra (Guru of the Daityas), Jaimini (Mīmāṃsācārya)[3] and others I am unable to describe. 792

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[1] *Haviṣya* = a mixture of unhusked, cooked rice, mūng-dal, til seeds, bananas, ginger and pure ghee.

[2] *Tattva-pūja*: see note on II.791.

[3] See note on II.792.

केवलं ज्ञानमात्रेण वाडभी खर्कराकृतिम् ।
विमानमालिनीभेदं वदिष्यामि न संशयः ।। ७९३ ।।

विमानमालिनीभेदो मापादिशास्त्रसम्मतः ।[१]
क्षीणज्ञानानुसारेण प्रासादभागकेवलम् ।। ७९४ ।।

भागभित्तिस्तथा वेधः बन्धनादि यथाक्रमे ।
गर्भकं भागभेदञ्च अन्यप्रासादलक्षणम् ।। ७९५ ।।

शक्तिभवनं मुख्येन यन्त्रादिसहितं पुनः ।
गोपनीयं सदा यन्त्रं भेदमात्रादि[२] सर्वदा ।। ७९६ ।।

केवलं शिष्यबोधार्थं प्रवक्ष्याम्यत्र अधुना ।
विना भेदादिज्ञानेन कीर्तिः विलक्षणा भवेत्[3] ।। ७९७ ।।

तिमिराच्छन्ननिशायां[४] चक्षुहीनगतिः यथा ।
पूर्व[५]शास्त्रानुसारेण यथा[६] भागादिनिर्णयः ।। ७९८ ।।

प्रासादो वाडभी श्रेष्ठो मुखशाला विमानिका ।
द्वयोर्भेदे द्वयोर्भागः प्रकाशो नाम उच्यते ।। ७९९ ।।

शिल्पप्रकाशो ग्रन्थोऽयं शिष्यबोधार्थं केवलम् ।
न ज्ञानभेदज्ञानञ्च संक्षेपात् किञ्चिदुच्यते ।।[७] ८०० ।।

सौधिकागमयुक्तेन प्रासादलक्षणादयः ।
विमानमालिनी श्रेष्ठा शक्तिभवनविस्तरः ।। ८०१ ।।

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[१] This line is not found in MS. 1.

[२] मन्त्रादि, MS. 2.

[3] कर्तव्यं लक्षणं ततः, MS. 1.

[४] ०राकायां, P.T.

[५] विना, P.T.

[६] वृथा, P.T.

[७] यदि संक्षेप भागादि न चान्यस्य प्रयोजनम् । MS 2.

It is only the Vāḍabhī temple in the form of a (*khākāra*), the Vimānamālinī type of temple that I am able to explain with knowledge and without hesitation. 793

The Vimānamālinī type, as accepted by the Śāstras, (I have described) according to my limited knowledge, with its measures and features, 794

the wall-part and its depth, the *bandhanās* and other elements in their proper order, the different parts of the shrine and other features of the temple. 795

The Śakti temple has in particular always to be made with *yantras*. The *yantras* should always be kept secret, as also the divisions and measurements. 796

It is only for the understanding of disciples that I have at present explained (these matters). Without knowledge of the proper divisions and other matters, the temple will become disproportionate. 797

Describing the various parts and elements without the help of the Śāstras would be vain, like walking blind in the darkness of night. 798

Among temples Vāḍabhī is the best. The two divisions of the *mukhaśālā* and the *vimāna* are described in two parts called *prakāśas*. 799

This Śilpa Prakāśa text is meant only for the instruction of disciples. No knowledge nor even a part of knowledge can be conveyed in such an abridged form. 800

It is according to the Saudhikāgama that the features and other (characteristics) of this temple (are given). Vimānamālinī is the best among the broad class of Śakti temples. 801

[ग्रन्थकारपरिचयः]

तत्शक्तिचरणौ वन्दे नमो भट्टारिका स्वयम् ।
ऐरतो मण्डलाधीशो गुहा[1]भट्टारकस्तथा ।। ८०२ ।।

वीरवर्मा महातेजा रक्षणार्थं पुनः पुनः ।
पुनश्च चरणौ वन्दे पुरुषोत्तमरक्षितौ ।। ८०३ ।।

सद्गुरुः माधवो भट्टो नानाशिल्पविशारदः ।
तदनुज्ञाप्रभावेण शिष्यबोधार्थं[2] केवलम् ।। ८०४ ।।

नानाशास्त्रमतं श्रेष्ठं देशाचारे विभिन्नता ।
देशभेदे तथा न्याये नानाकारे च शिखराः ।। ८०५ ।।

लौकिककर्ममार्गेण पृथग्रीत्या स जायते ।
तदनुसारेण शास्त्रं कौलाचार[3] मताश्रये ।। ८०६ ।।

यद्यपि किञ्चिज्ज्ञानं प्रत्यक्षज्ञानसम्बलम् ।
गुरुप्रदत्तं यद् ज्ञानं तद् ज्ञानानुसृतं[4] तथा ।। ८०७ ।।

नानाशास्त्रानुरूपेण कृत्वा ग्रन्थागमोक्तयः ।
प्रकाशयेच्च शिष्यार्थं अंशभेदानुसारतः ।। ८०८ ।।

सर्वशास्त्रोत्तमं शिल्पं विश्वकर्मानुशासनम् ।
मुक्तिदं कीर्तिश्रेष्ठं च सर्वसिद्धिप्रदायकम् ।। ८०९ ।।

सर्वभागसमायुक्तं सर्वाङ्गकर्मनिश्चयः ।
वक्ष्यामि शिल्पशास्त्रं तु शिल्पप्रकाशसंज्ञकम् ।। ८१० ।।

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[1] राजा, P.T

[2] हिताय, MS. 2.

[3] लोकचारः मताश्रये, MS. 2.

[4] पठने, MS. 2.

The Author

Bowing to the feet of Śakti, I salute Her, who is Bhaṭṭārikā, and also the Lord of Airā(va)tamaṇḍala, Guhā-Bhaṭṭāraka. 802

I also bow at the feet of Vīravarman[1] of great lustre, who is protected by Puruṣottama (Jagannātha) for his protection, again and again! 803

By the order the influence of my Sadguru Mādhava Bhaṭṭa, who is conversant with various Śilpas (this book was written) for the instruction of disciples only. 804

In the understanding of the various excellent Śāstras there are differences due to local customs, the temples, similarly, are of various types, according to regions and canons. 805

Since there are different local traditions of architecture the styles also become different. Accordingly, this Śāstra follows the Kaula practice and doctrine. 806

Although I am of poor knowledge, on the strength of practical experience and following the knowledge given by my Guru, 807

this text is written in accordance with various Āgama-Śāstras, to be revealed to the disciples, with the order of the parts and divisions (of the temple). 808

Of all the Śāstras, the Śilpa taught by Viśvakarman[2] is the highest. Constructing an excellent temple gives liberation and bestows all *siddhis*. 809

In order to describe all parts and the works on the various elements (of the temple), I am revealing this Śilpa Śāstra known as Śilpa Prakāśa. 810

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[1] A great tāntrik scholar and devotee of the Śakti.

[2] See note.

[लेखनकारपरिचयः]

विप्राग्रकुलसम्भूतः मञ्जूषाकटकोत्तमे ।
महेन्द्रशोभितो ग्रामः पूर्णं भूसुरसंकुलैः ।।

श्रीनिवासपुरे ख्यातः कौशिककुलसम्भूतः ।
गोविन्ददासनाम्नाहं सर्वशास्त्रविशारदः ।।

लिखितं पुस्तकं सारं श्रीनिवासनृपार्थाय ।
प्रणमामि महाशक्तिं दुर्गां चरणपङ्कजे ।।

शाके बाणः तथा इन्दु-सिन्धु-नक्षत्र-नायके ।
लिखितोऽयं मया ग्रन्थो यथा शास्त्रान्तरे तथा

इति श्री कौलाचारपरायणभट्टारक रामचन्द्रभट्टारक
उद्राथा शिल्पिप्रवरेण विरचिते शिल्पप्रकाशे द्वितीयप्रकाशः ।

।। समाप्तोऽयं ग्रन्थः ।।

Colophon of the Copyist of MS. No. 1

Born in a high Brāhmaṇa family of the best town of Mañjūṣā, in a village surrounded by the Mahendra Mountains called Śrīnivāsapuram, entirely inhabited by Brāhmaṇas,

my name is Govinda Dāsa, born in the Kauśika Kula, well-versed in all Śāstras.

Bowing to the feet of *mahāśakti* Durgā, I transcribed this excellent book for King Śrīnivāsa

in the Śaka era, *bāṇa* (5), *Indu* (1), *sindhu* (7), *Nakṣatranāyaka* (1) (the figures to be read backwards, Śaka 1715 = 1793 A.D) I have transcribed this book as it is in another copy of the text.

Thus ends the second Prakāśa of this Śilpa Prakāśa, composed by the best Śilpin Śrī Rāmacandra Bhaṭṭāraka Udgātā, belonging to the Kaula tradition. This is the second Prakāśa.

This is the end of the book.

NOTES

The notes refer to particular themes and follow the verse(s) of the text.

I.23

Piśācas, Guhyakas, Kinnaras, Gandharvas, Yakṣas and Siddhas are all Gaṇas in the following of Śiva (Mahānirvāṇa Tantra), but here these figures seem rather to stand in relationship to the Dikpālas with whom they are associated.

I.44

When building very small temples to Viṣṇu and Śiva, it is not necessary to make a *yantra* on the ground of the shrine. But for Devī-temples, however small, it has always to be made. Therefore these temples are called *yantra-vāstu*. Thus, the Rājarāṇī temple of Bhuvaneśvar which is a Śakti temple dedicated to Śrī Lalitā Mahā Tripura Sundarī is built on a Śrīyantra (cf. Śilparatnakośa Figs. 53, 54 and 56, plates: 19-22, verse 377: (This temple) is built in the shape of Śrīcakra. Verse 393: Mañjuśrī is a Yantra temple. Even for pedestals of Devī images a *yantra* is compulsory.

Śaṅku-sthāpana, I.47 ff.

According to Aparti Mahapatra the *śaṅku* is established at the centre of what has been determined as the building site. The circle drawn around it with the help of the string has a radius of 1/4 of the length of the building site. Thus it would not demarcate the perimeter of the building site, but serve only to establish the East-West axis of the building by the help of the shadow thrown on the ground by the *śaṅku* One drawing in the manuscript, however, shows two concentric circles and the other, strings of various length marked with the numbers 4, 5 and 6, which may refer to the perimeters of the building and of the ground. Cp. Mayamata ch. 6. Bruno Dagens, Mayamatam. Treatise of Housing, Architecture and Iconography, New Delhi 1994, Vol. I, pp. 28ff.

Worship of Narasiṃha, I.50

The *mantra* used in this ceremony is, according to the Purohita Sarvasva, III.49: "OM, I praise the name of Bhagavān Nṛsiṃha, who has the splendor of a million suns, whose nails are like thunderbolts, whose spreading mane contains the world's radiating energy, the sound of whose drum (*dundubhi*) is like the roar of the ocean at the time of Pralaya. To thee, who art the *devatā* of

all *mantras* and the remover of all obstructions, I pray for our protection!" This is spoken before an image, and then offerings are made to all space-directions (*digbali*), which Narasiṃha is asked to protect.

This is the Pātāla Narasiṃha *mantra*, and Pātāla Narasiṃha is the Iṣṭa Deva of the Śilpin, represented as sitting in *yogic āsana*, with the hoods of Ananta spread over his head.

Nāgabandha I.55

The Nāgarāja carries the Earth on his head. Turning round and round towards his left side, he makes one full revolution during the year. He takes four positions, and in each of them he remains for three months. In the months of

Bhādra, Āśvina and Kārttika	his head is in the East his belly in the North his back in the South his tail in the West
In Mārgaśīrṣa, Pauṣa and Māgha	his head is in the South his belly in the East his back in the West his tail in the North
In Phālguna, Caitra and Meṣa	hishead is in the West his belly in the South his back in the North his tail in the East
In Jyeṣṭha, Āṣāḍha and Śrāvaṇa	his head is in the North his belly in the West his back in the East his tail in the South

In this connection Nirmal Kumar Bose, in his "Canons of Orissan Architecture", quoting from the Bhuvanapradīpa, writes:

> "During the months of Bhādra, Āśvina and Kārttika, the head (of the Nāga) lies to the East. On the first day of this quarter, the head lies exactly at the N.E. point of the compass, while on the last day it lies similarly at the S.E. point. The head of the Nāga thus moves one degree every day in a clockwise direction...
>
> In this connection, it is said in one of the passages quoted above that the *nāga* covers by its length that portion of the boundary which subtends an

angle of 270 degrees at the centre leaving an angle of 90 degrees" open. (pp. 30-32)

In the Śilpasāriṇī this Nāga is called Gṛha-nāga, because the position of the temple door will be determined according to his movements. The temple should be placed at his chest or heart, the building extending towards the tail, the door being on the side of the head.

This serpent is there also called Kāla-sarpa, Serpent of Time, and as such he has 360 bones (days and nights), 6 parts or limbs (seasons), 12 loops (months). His upper dark part is night, his lower light part is day, and thus he represents the circuit of the year.

***Pīṭha*, I.79**

Pīṭha = an epithet of the temples erected on the fifty-one spots, on which, according to tradition, the various dismembered portions of Pārvatī (Satī) fell after she had been cut to pieces by the discus of Viṣṇu (Monnier-Williams). This happened after her self-immolation, on account of the affront done by her father, Dakṣa, to Śiva, her husband, when he did not invite him to his great Sacrifice. Śiva then took her dead body on his shoulders and roamed with it through the whole world, until Viṣṇu relieved him in the way mentioned above. Thus by extension all Śakti temples are designated as *pīṭhas*.

***Yoginīs*, I.106** (According to the Saudhikāgama)

The period of day and night is divided into 30 *muhūrtas*, fifteen for the day and fifteen for the night. The day is presided over by Rudra Divaukasa and the night by the goddess Kālarātri. Each *muhūrta* is governed by two Yoginīs, which would make sixty Yoginīs for a day and a night. But because the morning dawn and evening twilight, Uṣas and Sandhyā have four Yoginīs each, we get the number of sixty-four Yoginīs. Cp. Saudhikāgama I.94-137).

According to this explanation the Yoginīs appear to be divinities governing the revolution of time, the *ahorātra*, with its bright and dark aspects of days and nights.

The worship of the Yoginīs as accessory and helping divinities is an intrinsic part of *Kaula* rites.

***Toraṇa chanda*, I.116, 194 ff.**

Some take *chanda* to be the entire frame of the portal. The Śilpasāriṇī however mentions the door-frame as *bandha*. Others think that only the *ratikerā* frieze is called *chanda*. In the Utkala Khaṇḍa of the Skanda Purāṇa

there is mention of a "*chanda dviguṇa bhāga*" which would imply a frame of two bands, then it mentions also "*saptachanda*", which would mean a frame of seven bands. The door-frame of the *mukhaśālā* of the Sun temple of Koṇārka has seven bands.

I.333

According to the Śilpasāriṇī there are two categories of edifices: temples of 14 kinds and ordinary buildings of 8 kinds, amongst which *maṇḍapa* and *poṭala* are enumerated.

Maṇḍapa is a small shrine on four, eight or twelve pillars, with a pyramidal roof.

Poṭala is a small shrine with walls, without pillars and with a roof in form of a dome.

***Kautūhala* 1.360**

According to the Śilpasāriṇī the Kautūhala can be a combination of the following five creatures: elephant, lion, deer, man and *makara*.

The elephant stands for understanding, intellect (*buddhi*)
The lion for power and might (*vibhūti*)
The deer for impetuosity, velocity (*vega*)
Man stands for knowledge (*jñāna*)
The *makara* for steadfastness (*sthairya*)

When intellect is resting on power (lion with elephant's head) it is called *gajasiṃha* and produces *siddhi*.

When power and knowledge are joined (man's head on a lion's body), it is called *naravirāla* and represents *dharma*.

When power and penetrating thought are combined (lion with horns of a deer) it is called *mṛgavirāla* and means *prajñā* (wisdom).

When steadfastness and knowledge are combined (*makara* in the lower part and man in the upper) it is called "another *naravirāla*" and stands for *mokṣa* (final liberation). (This kind of *virāla* has however not been found so far).

Rāmagāyatrī -- The Gāyatrī mantra is imagined in the form, among others, of a cow. The legend goes among Sthapatis that, when Rāma was dwelling in the forest amidst wild tribes and animals, he forgot the forms of his worship. Then Gāyatrī came in person in the form of a cow to remind him of his way of worship (*upāsanā-mārga*).

Simha-makarākṛti = lion-face with mouth and trunk of a *makara*, an ambivalent figure which may stand for Sūrya or Agni and Soma, the two complementary essences in the creation of the universe. Vimarśa Śakti is called Agni-Somarūpiṇī.

Navaguñjara = A composite creature with parts of five different animals: hump of a bull, waist of a lion, three feet of a tiger, a horse, an elephant, two birds – head of a cock, throat of a peacock, a reptile, the tail is a serpent, and the front right foot in the shape of a human arm. This form is described in the Mahābhārata, the great epic of the 15th century poet of Orissa, Sāralā Dāsa (Madhya Parva Part I, p. 42). It is a symbol for *viśvarūpa* Kṛṣṇa, and is invariably standing in front of Arjuna, offering him a flower with his one human arm.

I.558

In the Śilpasāriṇī there are the following *Ślokas*:

"Two are the principal forms of art: that which follows Viśvakarman is pleasing to the gods. That which pleases the *asuras* is established by Śukrācārya.

That art which is serene (*saumya*), auspicious and harmonious always gives delight to the gods, that art which is disharmonious (*asaumya*), distorted, wrathful gives delight to the *asuras*".

According to Aparti Mahapatra of Puri even to-day all figures of gods and those beloved by gods, all symmetrical, balanced (*sama*) and calm, serene (*saumya*) figures are considered as Viśvakarmānuśāsana (made according to Viśvakarman), while all figures of *asuras*, *rākṣasas*, *kīkaṭas*, *kautūhalas*, *kinnaras*, *yakṣas*, and those which are asymmetrical, grotesque, deformed, or expressing violent passions are considered as Śukrācāryānuśāsana (according to Śukrācārya). This distinction is extended also to ornamental motifs; the regular ones, flowing in agreeable curves, are Viśvakarmānuśāsana, while irregular, angular ones are Sukrācāryānuśāsana. Virālas are Viśvakarman, but when they have heads of different creatures and become *kautūhala*, they are considered Sukrācāryānuśāsana. *Keri* ornament is considered Śukra, perhaps because it was much used in Buddhist art, and Hindu Sthapatis prefer *jāli* work in its place.

Thus it would appear that Viśvakarman and Śukrācārya are taken here as symbolical terms representing two fundamental trends in art, corresponding to the divine and the *āsuric* forces in the universe. Or to Apollonian and

Dionysian tendencies, which in Europe gave rise to the classical and the baroque forms of art.

I.559

The Śilpasāriṇī is an unpublished Orissan text on architecture, known to all Sthapatis in Southern Orissa. It describes many types of temples of the Utkal country and gives a very clear account of the method of their construction, of their proportions and measurements based on a definite *mūla-bhāga* or *mūla-sūtra* (unit of measurement).

The Aṃśumadbhedāgama is a South Indian tāntric text, with many chapters on architecture and sculpture, referring to Dravidian styles. It is attributed to Kaśyapa.

II.161

Viśvakarman, the architect of the gods, represents the schools of architecture of Northern India, while Maya, the architect of the *asuras* represents the schools of the South. This is the general acceptance. But in Orissa Maya is supposed to have been killed in the Mahābhārata war, and since then Śukrācārya is believed to have been the architect of the *asuras*. Whether this conception is warranted by the contents of the chapters on Śilpa Vidyā in the original body of the Śukranītisāra, is another matter. Those chapters seem rather to deal with styles of architecture belonging to the North-Western parts of India.

II.169

Vāḍabhī acc. to Encyclopedia of Hindu Architecture by P. K. Acharya, p. 450, means wooden frame of a roof, flat roof, house-top, top-room, turret, top-floor, balcony. It also refers to buildings and denotes a flat-roofed temple. But according to Trikāṇḍaśeṣa- koṣa of Puruṣottamadeva, Vaḍabhī or Valabhī is the temple of the Goddess *(devīgṛhaṃ tu valabhī, layanaṃ saugatālayaḥ*, II.2.5. p. 23) (ed. By Ram Shankar Bhattacharya, Ratna Publications, Varanasi 1995).

***Pavamāna Sūkta*, II.242.**

The Pavamāna Sūkta, relating to the Soma juice while being purified or while passing though the strainer (Veda). Epithet of particular Vedic hymns in Ṛgveda IX.

II. 246

This method of determining the height and depth of the plinth is known even to-day to the Sthapatis of Orissa.

The dimensions and proportions of the elevation are – according to the Śilpasāriṇī – determined by a fundamental unit of measurement, called the *mūla-sūtra* or *mūla-bhāga*. All parts of the structure must be in strict accordance with this *mūla-bhāga*, being either multiples or fractions thereof. (See Note I.559)

***Āvaraṇa devatās,* II.304 ff.**

āvaraṇa = anything that surrounds, encloses or prevents the view.

"The *āvaraṇa devatās* obstruct men from seeing the Devī, as a patch of cloud, although much smaller, obstructs the view of the sun".

(Kāmakalāvilāsa, Śl. 35)

When the Śakti, this all-excelling great Queen changes into the form of the *cakra*, then the limbs of her body change into her *āvaraṇa devatās*.

The commentary to this says:

Her body is a mass of light (*tejapuṇyātmaka*), the limbs of her body are the rays. The *āvaraṇa devatās* are the countless Śaktis like Vāsinī and others, Aṇimā and others, who are part of the Ocean of Consciousness. Such is the Tejas of which the *cakra* is composed, the Śaktis therein being like heaving waves. Kāmakalāvilāsa, Śl. 36 (Tāntric Texts, edited by Arthur Avalon).

***Manthanāsakta Śakti,* II.310**

The supreme Śakti, subtle and formless is asleep, coiled round the Bindu in *mūlādhāra* (the cosmic *mūlādhāra*). Here also the great self-controlled (Yamī) Yogin who desires nothing is asleep. With her belly distended by Moon, Sun, Fire, the Stars, the fourteen Worlds, she is in a swoon. Awakened by the great Sound and churned by the great fire in Her belly, She becomes free from her bondage and conscious (*jñānarūpiṇī*). The churning (the cosmic *manthana*) is circular in movement and continued in the body of the Śakti till She wakes up. When the first unfolding or division (*bheda*) takes place, Bindu attains the state of Nāda. Thus Kuṇḍalī, the subtle Time (*kālasūkṣma*), is awakened. From Kāmakalāvilāsa (Tāntric Texts, edited by Arthur Avalon).

Thus ``*manthanāsakta* Śakti" seems to refer to the power that stirs the cosmic substance at the beginning of the evolution of the universe.

***Rajapāna*, II.534**

Verily and without doubt, even the Lord of the Bhūtas would
have perished,
Maddened as he was with the joy of the embrace of (Thee
who art) His own Self,
Had he not been freshened by the lotus-fragrance of Thy feet,
Bathed in the honey (*chanda-rasa* =sandalwood sap) that flows within
From the union of Śiva and Śakti.

Mahiṣamardinī Stotra, Śl. 6, (from Hymns to the Goddess, translated by Arthur & Ellen Avalon).

The editor writes that the meaning is not quite clear but seems to refer to the union of Śiva and Śakti in the *sahasrāra*, and the flow those issues from their union.

In other texts, like Yogakuṇḍalinī Upaniṣad, the *sādhaka* is enjoined to do *prāṇāyāma* with the tip of the tongue behind the tonsils (*khecarī-mudrā*) and meditate. With this practice a sweet and life-giving sap is trickling upon his tongue from the *brahma-randhra* and this may be the meaning here, because Kāmakaleśvara is said to be established in *Yogāsana* and concentrating on the *ājñā-cakra*.

"With *khecarī mudrā* meditate on Maheśvarī in the form of light (*jyotirūpiṇī*). After doing this for two months, from the palate some sap is trickling called *sudhā raja* (*amṛta*).

By drinking this sap (*raja*) hunger and thirst are disappearing, this flow is issuing from the *accandakanda* (centre of the Sahasrāra) and is ever giving bliss. This flow has three names: Bestower of siddhi (*siddhidhara*), king of ambrosia (*sudhārāja*) and Yoga-*gaṅgā*".

Kaulacūḍāmaṇi, 4 Ch.

Colophon:
Mahākāleśvara says, that this is the essence of all Tantras and Āgamas; From the point of view of those practicing the *pañcamakāra pūjā* this is frankly interpreted as forming part of the *maithuna* rite (Kālī Tantra).

***Cīvara Cihna*, II.535**

Originally the Buddhist mendicant's robe made of a patchwork of cloth, here used for the garb of a Hindu Yogin. Kaulacūḍāmaṇī (IV, 17) in the Mahākāla *stotra* mentions the skin of the black antelope worn by *yogins* as *cīvarottarīya*.

The lion, II. 662

The lion is the vehicle of the Devī, who accompanies her in her form as Durgā. For the destruction of Hiraṇyakaśipu Viṣṇu had assumed the form of a lion (Nṛsiṃha) but when he had overcome and killed the *asura* his wrath was not appeased and the world trembled. The Devas asked the help of Śiva who assumed the form of Śarabha (a lion with wings, with eight feet, the beak of a vulture and all the Mātṛkās on the various parts of his body), who caught Viṣṇu up in the air and held him there till he became powerless. The lion then went to the feet of Durgā and became her vehicle. Presumably this means that the lion nature was withdrawn from Viṣṇu and thus in its pristine form went to serve Durgā in her fight against the *asuras*.

The Mahiṣamardinī Stotra says:

What fear of enemies has he who worships Thee?
The Devas who worship Thy feet stamping on beast and noose,
Having abandoned the form of Nṛsiṃha
Whose towering mane reached the summit of Mount Sumeru,
And whose fingures are outstretched to tear (the breast of) Hiraṇyakaśipu,
Now worship the lion, the enemy of the elephant.

(*karivairī* =enemy of the elephant, because the elephant (*karī*) was one of the forms assumed by the *asura* Mahiṣa in his fight with the Devī)

(Mahiṣamardinī Stotra, Śl. 2, (from Hymns to the Goddess, translated by Arthur & Ellen Avalon).

***Viḍvaṅganyāsa*, II. 691**

According to Böthlingk's Petersburg Dictionary *viḍvaṅga* means: festgliederig, of strong limbs, solid, lasting.

The Purohita Sarvasva, known in Bengal as Purohita Darpaṇa, published in five volumes by Sri Balakrishna Kara, Sarasvata Press, Cuttack, 1944, is a

text dealing with the ceremonies of marriage, death etc., with purificatory rites, with the consecration of temples and images, and gives the *pūjās* and *mantras* to be used in these ceremonies. It considers *viḍvaṅga nyāsa* as of Vedic origin, and in Vol. II. p. 145 gives the *mantra* of Śukla Yajurveda XI. 44 as the Yūpasthāpana *mantra*:

Oṃ, sthirobhava vīḍvaṅga āśurbhava vājyarvan;
pṛthurbhava suṣadastvamagneḥ purīṣavāhaṇaḥ .

Steady be thou, and firm of limb, Steed, be a racer fleet of foot.
Broad be thou, pleasant as a seat, bearing the store which Agni needs.
(Transl. by R.T.H. Griffith)

In the Śukla Yajurveda XXV. 29 there is the following *mantra* on the *yūpa*:

Oṃ yūpavraskā uta ye yūpavāhāścaṣālaṃ ye aśvayūpāya takṣati;
ye cārvate pacanaṃ sambharantyuto teṣāmabhigūrtirna invatu.

The hewers of the post and those who carry it, and those
who carve the knob to deck the Horse's stake;
Those who prepare the cooking vessels for the Steed,–
may the approving help of these promote our work.
Transl. by Griffith

Duration of temples, II.736

A printed booklet lent by Arta Maharaṇa of Purī says that temples are divided into three categories, Dhruva, Kalpa and Kṣuṇa, according to their duration:

Dhruva = lasting fourteen generations
Kalpa = lasting seven generations
Kṣuṇa = lasting three generations

The Śilpasāriṇī, while maintaining the same categories of temples, has a different opinion about their duration. In Chapter I. 7-8 it says:

"Dhruva is enjoyed for a *yuga*, Kṣuṇa for one lifetime only, while Kalpa stands between the two (without specification)".

Tattva-pūjā, II.791

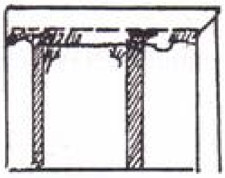
According to the Śyāmārcana taraṅgiṇī, written by Kṛṣṇadeva of Orissa, *tattva-pūjā* is Mahākālī-*pūjā*. It is celebrated in the following way: The worshippers are seated in a circle and drink consecrated wine from 25 *kalaśas* placed in front of them. The circle of these small *kalaśas*, which represent the 25 *tattvas* of Parā Śakti, on which the worshippers have to meditate, is called the *ānanda-mekhalā*, the circle of bliss. In the centre and in the four corners five big *kalaśas* are placed, which represent the five Prakṛtis, mentioned in the Brahmavaivarta Purāṇa as Durgā, Lakṣmī, Rādhā, Sarasvatī and Gāyatrī. The central *Kalaśa* stands inside a triangle called *arddhamātrākṛti yoni*.

II.792

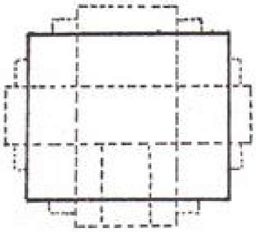
Jaimini, the author of the Pūrvamīmāṃsā, is mentioned here perhaps because that text, which does not otherwise deal with architecture, contains some chapters on Prāsāda *pratiṣṭhā*, the consecration of temples.

GLOSSARY OF TECHNICAL TERMS

A



Achidra-bhitti — the inner, uncarved half of the temple and *mukhaśālā* -wall. I, 154.



Āḍacheda – (Oriya) in architectural groundplans the lines circumscribing the outer quadrangle of the shrine. I.66.

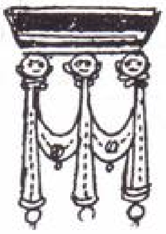
Āḍarekhā — (Oriya) the same, I, 66.



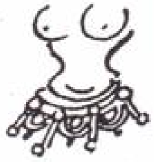
Āḍa-keri — (Oriya) ornament of running horizontal mouldings, fascio II, 639, see *kera* -work.

Āgamā, Āgama-latā — creeper-ornament on vertical panels, I, 299.

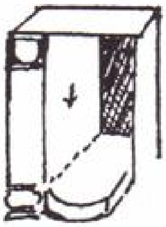




Ālamba — ornament of hanging bead-garlands, I, 143, 230.

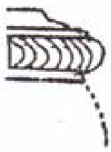


Ālambikā — string of beads hanging from the mouth of a lion-mask (*kīrttimukha*) or from a belt. II, 279, I, 417.

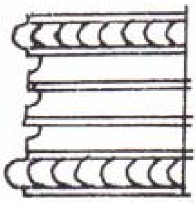


Alasā-bāḍa or caya — projecting wall-portion on both sides of the portal, I, 206.

Alasā kanyā — graceful or playful maiden, Nāyikā, decorative female figure, mostly on the outer side of the temple. They are sometimes representing *śaktis* (see ŚP II.460) (e.g. Mañjuśrī temple, see Intro. p. 6, v. 389 of Śilparatnakośa) I, 407 and ff.

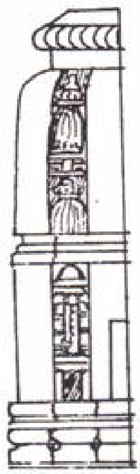


Āmalaka – crowing head of the *śikhara* spire in the shape of a flattened *āmalaka* fruit (emblic myrobalan), II.108ff.



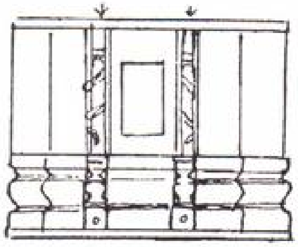
Āmalakī – small *āmalakas* forming one section of the *koṇaka*. II, 108ff.

Amṛta-kalaśa — vessel containing the nectar of immortality crowning the temple.



Anartha — vertical wall-part running from the base to the roof of the *mukhaśālā* and from the base to the top of the temple, between the *koṇaka* and the rāhā, I. 248 and ff, II, 125 and ff.

Aṅgula — unit of measurement of one finger's breadth, or of eight barley-corns (*yava*). 24 *aṅgulas* make one *hasta* (cubit).



Anurāhā — narrow vertical wall-part running from the base to the roof of the *mukhaśālā* and from the base to the top of the temple, between *koṇaka* and *anartha*, and between *anartha* and rāhā. I, 335ff, II. 116ff., 281 ff., 466 ff.

Ardha-garbhaka — mortice I, 531.

Āsana — seated posture; seat, pedestal, I, 276, 193 II. 750 ff.

Aṣṭatāla — eight times the height of the head, proportion of the human figure appropriate for Devī images, II, 776-783.

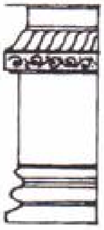
Āvaraṇa Devatā — secondary divinities surrounding the main image in the temple, mostly on the *anarthas* or on the outer walls of the *mukhaśālā*; I, 256-259, II, 304-316.

Āyudha — symbolical weapons and attributes in the hands of divinities.

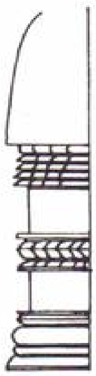
B

Bāḍa — (Oriya) wall portion of the temple, between the *pañcakarma* and the upper *bandhanā* (also called *jāṅgha*).

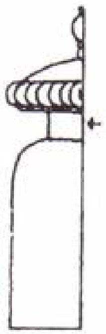
Bāhu — arm, line, oblique line in a diagram, sides of a triangle.



Bandha — frieze, band, stripe, fascia, I, 194 and ff. 507, II, 386 and ff.; also any part or area, where a motif is repeated.



Bandhanā — string-course, cornice, series of horizontal mouldings along a wall. I, 482 and ff. II, 379 and ff.



Beki — (Oriya, derived from *beka*, neck) *kaṇṭhadeśa*, neck part of the temple, between the spire and the āmalaka, II, 405.



Beki-Bhairava — crouching figure on the *beki* supporting the āmalaka, II, 405

Beki-siṃha — seated lion figure on the *beki*.

Beḍha — (Oriya) vertical wall-part below the vaulted roof. II, 617. ff.

Bhadra-pīṭha — groundplan for Kailāsa and other pañcaratha temples, II, 31.

Bhaga — triangle representing the Yoni or womb, symbol of the female principle, II, 509.

Bhāga — any part or architectural element in a temple.

Bhaṅgī — inclination, bend of the body, I, 279.

Bhitti — wall.

Bhuja — arm; line, especially oblique, in a diagram; side of any geometrical figure.

Bhūmi — ground, building site, I. 39, ground of a panel, horizontal section, ledge, plinth, base of any architectural element.

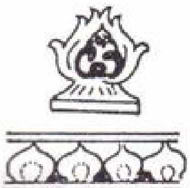
C

Cāla — roof-part, II, 702, of two kinds: *pīḍha-cāla* and *lahara-cāla* .

Cāmarā – a girl holding a flywhisk, female attendant I.450 ff.



Campaka-ḍāla — decoration of *campaka*-leaf hanging from the mouth of a *kumbha* , I. 240, or across a *khāndi* on a *pañcakarma* , II. 264.

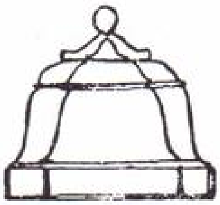


Candrikā — eye on peacock's feather; technical term for ornament in this form, I. 126, 151, II. 654.

Cāpa-śilā — heavy transversal stone, keeping in position the slabs of the roof, I, 525.

Cātukī — running ornament in form of lozenges or eyes, I, 321 and ff.

Caturasra — quadrangle, square, *viśama caturasra* = rectangle.



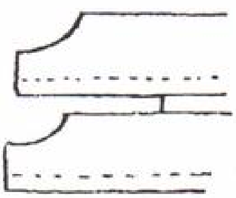
Cūla — crest, crowning part of a roof in the form of a dome or a vault, II, 57.

Cūli — crowning canopy over the niche in the *anartha*, any elevation with a rounded top.

Cūlikā — crest ornament in the form of a small rounded top, II, 321, 326, 701.

Chanda — crossing of one form over another, I, 462, 464, II, 625.

Chanditā — girl holding arms raised with interlocked fingers, palms upwards, I, 410. Spanditā = the same with palms turned downwards.



Cheda — chase, incision, groove, section; horizontal, vertical or oblique line in a diagram.

Cheda-koṇa — bevelled edge, batter, II, 141.

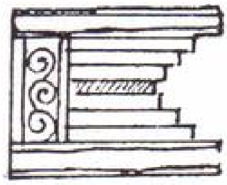
Cheda-bindu — point of intersection of two lines, I, 178, 265.

D

Ḍālamālikā — girl holding the branch of a tree, I, 418ff.

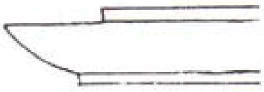


Ḍamaru — drum in form of an hour glass, II, 275.



Ḍamaru-bhūmi or garbha — architectural element in the form of a *ḍamaru*, I, 238, II.264.

Daṇḍa — stick, staff; forearm.



Danti — tooth-edged profile.

Danturikā — zig-zag pattern

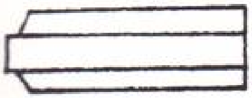
Darpaṇā — female figure holding a mirror, I, 428, ff.

Deśa — any part, element or area of an architecture.

Dhāra — mullion, support, prop, post.

Dhāriṇī-śilā — upright flat stone fixed with a tenon in the mortice of the *cāpa-pāṭa* or *cāpa-śilā*, I, 535.

Dīrgha rekhā — vertical or longitudinal line.



Ḍori — horizontal narrow list or band, I, 228.

Dvārapāla — doorguardian at the entrance of the shrine, I, 111, 115, 158-171.

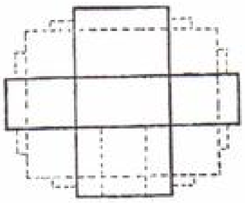
G

Gambujā — dome, arch, II, 61; type of *rāhā*, II. 145 ff.

Garbha — womb, a hollow, cavity, depression, chase; also the body of the spire above the *bandhanā*.

Garbha-gṛha - innermost chamber or sanctuary of the temple, containing the image or symbol of the main divinity, I, 63-64.

Garbha-nyāsa — laying the foundation of the shrine.

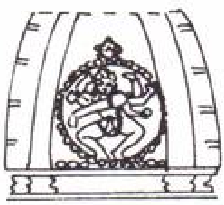


Garbha-rekhā — in the groundplan the lines delimiting the inner shrine with their extensions to the central parts of the outer walls, forming the *rāhā*, I, 6667.

Garbha-yantra — groundplan of the temple, I, 61.

Garbhaka — upper part of the temple, from the upper *bandhanā* of the wall to the *beki*, the *śikhara* or spire. It is of three types: *rekha*, *pīḍha* and *khākāra*.

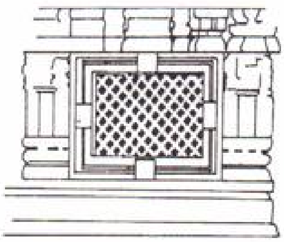
Garbhaka-paṭṭi — small band across a *khāndi* or chase (recess).



Garbhaka-śaṅkara — image of dancing Śiva on the front of the *rāhā*, II, 180 f.

Garbhaka-siṃha — lion figure projecting from the middle of the *rāhā* on the spire, II, 28, 666.

Garbhikā — architectural element above and below the niche of the *rāhā*, *tala-garbhikā*, II, 337 ff, *ūrdhva-garbhikā*, II, 370 ff.



Gavākṣa — mullioned window, square window with vertical posts, or with lattice or screen-work, I, 365 and ff. See also *śālārandhra.*

Gavākṣa-maṇḍana — sculptured panel above the *gavākṣa,* I, 373-390.

Gavākṣikā — ornamental fretwork in stone, not functional, I. 493 ff.

Gelaba — (Oriya) creeper or scrollwork with female human figures, I, 197, ff.

Gelabanārī — female figure enclosed within creeper-work.

Gṛha — house, shrine; niche, groove, depression, chase, hole, recess.



Gulma — cluster, bunch of leaves.

Gumphana — row, series, strung together or interlaced.

Guṇa — quality, character; characteristics; multiplication; also oblique lines in diagram; string or rope; stands also for *bhūmi* or ledge:

Guṇa — one type of *anurāhā* and of *rāhā* , II, 121, 143.

Guṇa-rekhā — parallel lines or incisions or receding levels, II, 354, 355.

Guṇḍikā — bead-ornament, II, 355.

Guṇita — multiplied.

Guṇṭhanā — female figure seen from the back, concealing herself, I, 455ff.

H

Haṃsa, haṃsalatā – goose motif; running frieze of geese, I, 293, ff.

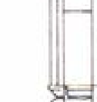
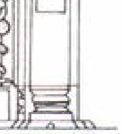
Hāra — necklace, neck-ornament.

Hasta — arm, hand; unit of measurement, from the elbow to the extended middle-finger, consisting of 24 *aṅgulas*, and corresponding to a cubit approximately.

Hemakūṭa – "golden spire", type of Vāḍabhī temple, II, 100 and ff.

J

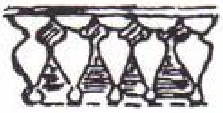
Jalapatra — ornamental motif in form of a water-plant, especially used on door-frames, I, 200 ff.

Jāli — network, fretwork, trellis-work in stone, I, 493 ff.



Jāṅgha – lit. leg-portion (from *jaṅgha*); pilaster-like projecting wall-element between two chamfers, reaching from the *pañcakarma* to the upper *bandhanā*, detailed as *koṇaka*, *anartha*, *rāhā*.



Jharā, jharāvali — sculptured ornament of hanging drops, I, 506, II, 377, 553.

K

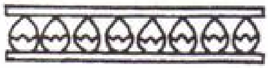
Kailāsa — type of *rekha* temple with high *śikhara*, II, 30-44.



Kalaśa — crowning element of the temple in form of a stone-vase, figuring as the container of the nectar of immortality (*amṛta-kalaśa*), II, 684 and ff.



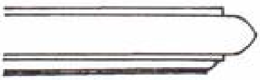
Kalikā — flower-bud, II, 643.



Kalikāvali — row of flower-buds.

Kaliyuktā — (with *kalikās*) name of a flower-ornament, I, 312.

Kāmabandha — row of amorous sculptures, II, 498 and ff.



Kaṇi — projecting edge or profile.

Kaṇi-pīṭha — plinth or pedestal with projecting pointed profiles, I, 209, 216, II, 752 ff.

Kaṇikā — small *kaṇi*.

Kaṇṭha, kaṇṭhasthāna - neck-part (Oriya *beki*); recess between the body of the spire and the *āmalaka*, II. 57, 622.

Kanyā — young girl, female figure in sculpture.



Karṇikā — seedpod of the lotus-flower, I, 320, II, 131.

Kauṇapa — goblin.

Kautūhala — composite animal, creating wonder, I, 345, 360 ff.

Kendra — centre.

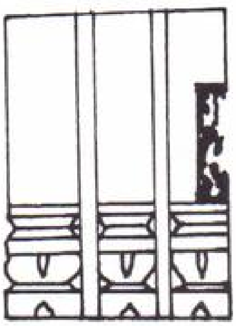
Kendra-rekhā – centre line, diameter or radius of the circle, I, 51.

Kera, keri - bunch; sculptural ornament resembling a fascio, it can be of various shapes, II. 637ff.

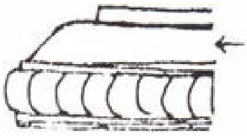
Ketakībharaṇā — girl putting *ketakī* flowers in her hair, I, 439 ff.

Khākāra - vaulted roof; type of temple on rectangular groundplan with a single or double vault, used for Śakti temples (cf. Vaitāla). The term is probably derived from *kha* = space, sky, and *ākāra* = form, the vault representing the sky. II, 588.

Kharkara — the same.



Khāndi — (Oriya word) groove, chamfer, chase between two architectural forms, in Sanskrit called *viśrānti sthala*.



Kharpara (in Oriya *khapuri*) – skull; slightly curved stone slab covering the roof or the āmalaka , II, 92, 95. smooth vaulted roof on Śakti temples, II. 623 ff.



Khura — first basic element of the *pañcakarma*, in form of a hoof.

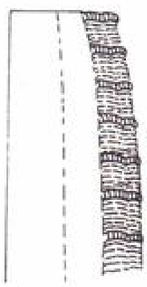
Kīla — oblique line in a diagram, also called *guṇa* or *cheda*

Kirīṭa — crest, crown, tiara, diadem.



Kīrtitmukha – "face of glory"; apotropaic motif of a lion's face with pearls dripping from his mouth, placed above the *vajramastakas*, I, 142.

Koṇacheda — diagonal in a square or rectangle.



Koṇaka — the outer corner buttress of the temple, I, 234 ff. II, 107 and ff. 269 and ff.

Koṇarekhā — the same as *koṇacheda*.

Koṇavarga — square standing on its point, rhomb.

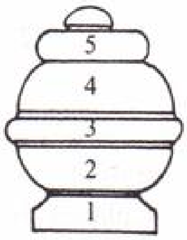
Koṇikā — small corner ear added to the corners of the groundplan of the Rathayukta temple, II, 72.

Kramacheda — parallel incisions on different levels.

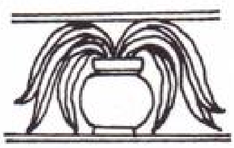
Kṣetra — any field or area of the temple.



Kumbha — form of a water-pot, a pitcher; on pillars I, 222, and ff; second element of the *pañcakarma* above the *khura*; type of plinth, I, 213.



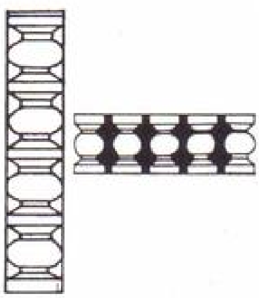
Kumbha-kalaśa — a type of *kalaśa*, II, 693 and ff.



Kumbha-keri — ornamental motif, bunches of foliage hanging from a Kumbha.

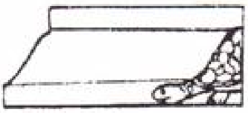
Kumbha-stambha — pillar with a *kumbha* at the base and one on top, I.222 ff.

Kumbhī, kumbhikā — small jar or pitcher.



Kumbhikā-bandha — ornament consisting of small water-jars aligned horizontally or vertically, I, 516, II, 122, 129.

Kuñcitā — ornament with standing leaves aligned in rows. I, 288, ff.



Kūrma-pṛṣṭha — tortoise back, moulding in the form of a tortoise-back, type of plinth, I, 211, 218.

Kuṭilā — creeper with long drawn wavy stalks, I, 307.

Kūṭa — any top projection or prominence, summit, II, 104, 167.

L

Lahara – wave; corbelled roof with stones oversailing one another, I, 483 and ff.

Laharī-tala — base of the corbelled roof, I, 485.

Lakṣmīsthala — central part of the door-lintel with the figure of Lakṣmī, I, 83; 172 ff.

Latā — creeper, liana; scroll work, I, 284 and ff.

Latā-daṇḍa — stalk of the creeper, I, 197.

Liṅgamaṇi or maṇikā — the upper rounded part of the *liṅga*, II, 510, 687.

M

Madhya-bandhanā — string-course in the middle of the wall-part.

Madhya-bindu — centre-point of the building site, I, 19, of a construction, I, 81, of a *yantra* or any compositional diagram, I, 175, II, 211, 230 etc.

Madhya-prastha — horizontal middle-line in a diagram, I, 265, 405, II, 206, 212, 234 etc.

Madhya-rekhā — central vertical middle-line, I, 161, 177, 190, II, 219, 229 etc.

Mahāmeru — type of Rekha temple, II, 23 and ff.

Mahāvidyās — 10 in number, the ten different aspects of Parāśakti, the primeval Energy, I, 259 ff.



Makara — Legendary acquatic animal, a kind of crocodile with a small proboscis, vehicle of Varuṇa and Gaṅgā.



Makarākṛtihari — lion-head with features added of a *makara*, a combination of both, as ornament on the front of temples, II, 658.

Māna — measure, system of measurement based on a particular unit, which controls the proportion between the different parts of a building or of a figure.

Maṇḍala — circle made with the string of the gnomon, I, 49, any circular or circumscribed area.



Maṇḍapa — hall in front of the main shrine, *mukhaśālā*; small shrine on pillars with pyramidal roof.

Maṇibindu — *madhya-bindu* (centre point) of the Kāmakalāyantra, II, 509 and 510.

Māninī – proud or offended girl, I, 414 ff.

Mañjuśrī — type of temple, II, 9 ff.

Mardalā — girl playing the drum, I, 473 and ff.

Mātrā — measure of size, quantity or duration.

Mātṛkās — the śaktis of certain gods, 7 or 8 in number, I, 259 and ff.

Mātṛmūrti – mother image with child, I, 445 ff.

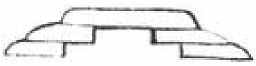
Meghā — cloud-ornament, I, 314 ff.

Mekhalā — belt, waist-ornament, small horizontal band around the kumbha.

Mithuna — amorous couple.

Mṛdaṅga — type of temple, II, 17.

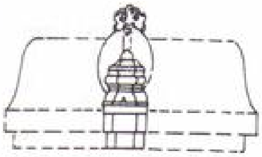
Mudrā — hand posture and gesture with specific significance; seal, covering.



Mudraka — vault of the roof, sealing of the temple; also cover of the *āmalaka*.

Mugdhā — simple, innocent, artless girl, I. 412.

Mukhaśālā — hall in front of the main temple, also called the *jagamohana*, *maṇḍapa*, or *mukhamaṇḍapa*, I. 81 and ff.



Mukhaṭā — projecting central part with rounded top in front of the broad roof of a Khākāra temple, II, 636, 641.

Mūrtiyantra — diagram for the composition of images.

Muṣṭi — measure from elbow to fist.

N

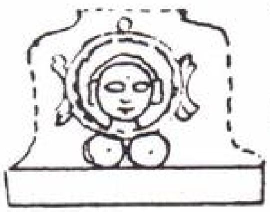
Nāga — serpent figure, mostly with human features from the waist upwards.

Nāga-bandha — Nāga representing the circuit of the year, governing the position of the temple with respect to the cardinal points, I, 55 ff.

Nāga-bandha — ornament of interlaced serpents, mainly on the bands around the portals, also called Nāga-chanda.

Nāgastambha — pillar encircled by one or more Nāgas, protecting the temple.

Nandāvarta — round steps in front of the entrance to the temple or inner shrine.



Nandikā-mukha — female head with breasts in the centre of small *vajramastakas*, I, 147, 148.

Nārībandha — series of female figures.

Nartakī — female dancer, I, 461 ff.

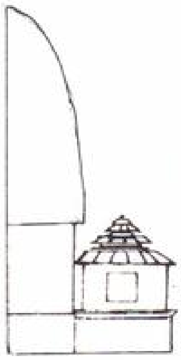
Naṭāmbara — figure of Śiva Naṭeśa, mostly on the front of the *garbhaka*, II, 187-239.

Nimnabandhanā — lowest string course, just above the pañcakarma.

Nimnabindu — central point on the lowest horizontal line of a diagram.

Nimnarekhā — lowest horizontal line of diagram.

Niśā — niche for images.



Niśā-garbhaka — small shrines joined to the back and the two sides of some large Rekha-temples, II, 28, 41.

Niśāmūrti — images inside these shrines.

Nūpurapādikā — girl fastening her ankle-bells for the dance, I, 469 ff.

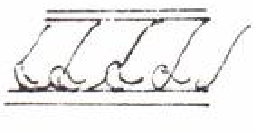
Nyāsa — composition of an image; setting up in general; placing, composing; ritual of placement of *mantras* on the body of the worshiper in order to deify it.

P

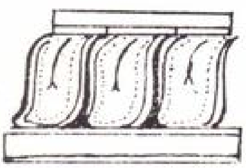
Pāda — foot, base of plinth or pedestal.

Padmagandhā — girl smelling a lotus-flower, I, 423 ff.

Padmapatra — design or moulding in form of lotus-petals.



Padma-pīḍha — roof-like portion curving downwards and covered with pattern of lotus-petals; can be a socle or a crowning.



Padmapṛṣṭha — profile in double curve with lotus-leaf carving.

Pāga — (Oriya) vertical division of wall and spire of the temple, pier, the same as ratha.

Pallava — leaf-ornament, I, 310, 311.

Palli — hand.

Pañcakarma — five lowest elements, forming the base of every temple wall, also called is *pābhāga* (foot-section).

Paṅkajā — ornament with open lotus-flower, I, 325 ff.

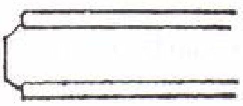
Paridhi — circumference, perimeter, periphery.

Parimāṇa — unit of measurement within a certain system of forms, module.

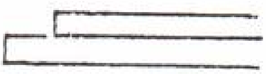
Parirāhā — narrow vertical band by the side of the *rāhā*, only on the spire in continuation of the *anurāhā*, II, 586, 590.

Pārśva-devatā — *devas* connected in doctrine with the main divinity of the temple, placed in the three outer niches of the *rāhā* and receiving worship. They are installed with *jīvanyāsa mantras*. II, 356 and ff.

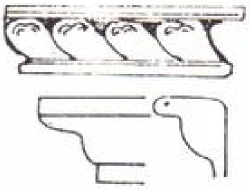
Pāṭa — stone slab, covering stone or slab; I, 521-523.



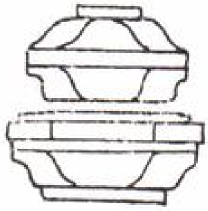
Paṭṭa — flange, plain broad stone-band without ornament.



Paṭṭi — narrow plain stone-band, fillet.



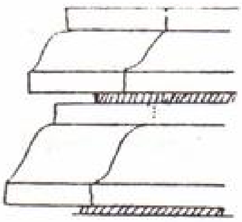
Pheṇī — projecting profile curving upwards, cyma, often carved with lotus-petals.



Pheṇī cūlikā — a *cūlikā* made of *pheṇīs*, II, 460.

Phuli — *bhūmi* or ledge with a wavy or indented outline.

Piṇḍikā or piṇḍi — pedestal.

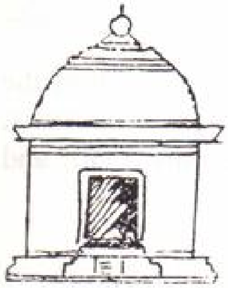


Pīḍha — downwards curving pediment; covering, crowning element, II. 320-325.

Pīḍha-cāla — roof made of superimposed *pīḍhas* or ledges. II. 702.

Pīṭha — base or plinth of the temple below the *pañcakarma*.

Pīṭhikā — small plinth inside the architectural surface, II. 344, 568.



Poṭala — shrine with walls and domed roof, without pillars or *pāgas* (Oriya term)

Prāntarekhā — vertical, outer border-line, II, 604.

Prāsāda — temple in general, including *vimāna* and *mukhaśālā*; palace.

Prastha -- width, horizontal extension, cross dimension.

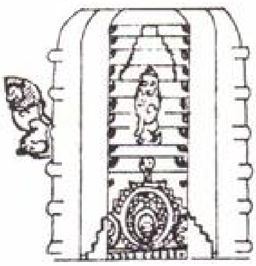
Prasthabindu — in a diagram, point where the horizontal meets the vertical border-line.

Prastharekhā — horizontal line in a diagram.

Prastāra — entablature (acc. to Mānasāra).

Pūrṇadā bhitti — foundation walls of the temple.

R



Rāhā – Oriya word meaning path. Road; support, central vertical projecting division, on the wall and the spire of the temple, II, 136 and ff. 330 ff, 543.

Rāhā-garbhaka — place for the *vajramastaka* on the front of the *rāhā*.

Rāhā-siṃha – lion figure projecting from the face of the rāhā.

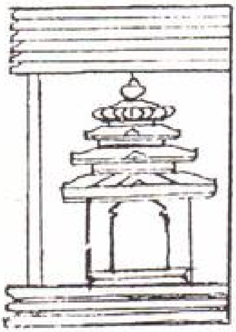
Rājabandha — sculptured frieze around the wall of the *mukhaśālā* with representations of royal processions, hunting scenes or the march of the army, I, 507 and ff.



Rāmagāyatrī — composite animal, cow with a human face, II, 728.

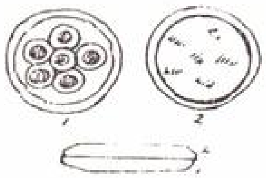
Raṅganī — flower ornament in small squares, I, 320.

Ratha — vertical division of the temple, the same as *pāga*; there are *triratha, pañcaratha, saptaratha* and *navaratha* temples, II, 44.



Rathaka — small *śikhara* of *pīḍha* type used as decoration on the walls of Rekha temples. Sometimes also the small *śikharas* on the spire are called *rathaka*.

Ratikera — ornament of rich foliage on vertical panels, I, 301 ff.



Ratnagarbha — stone-yantra with holes for precious stones, which is set below the pedestal of the image for consecration. II, 745 ff.

Rathayukta — type of temple, II, 68 and ff.

Ratnasāra — type of temple, II, 13 ff.

Rekhā — line, in a diagram, or incised in stone.

Rekha temple — type of temple with a single high straight spire.

S

Sagumphā — scroll or creeper-work with animals, I, 305.

Śālā — hall, *mukhaśāla*.

Śālārandhra — openings in the vertical wall-portions between the two roofs of the *śālā*.

Sama — equal, plain, even.

Samabhadra pīṭha – ground-plan of Ratnasāra temples, II, 13.

Samakṣetra padmapīṭha — groundplan of Mahāmeru temples, II, 23.

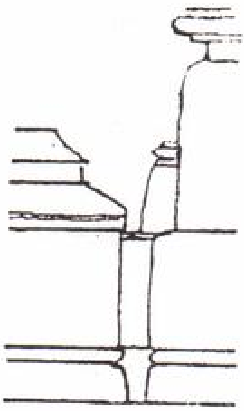
Sarvatobhadra pīṭha — groundplan for Mañjuśrī temple, II, 9.

Samabhāgikā — ornament with two different alternating motifs of equal area, I, 309.

Saṃkhyā — number, also symbolically expressed by nouns like *vyoma* for 1, *pakṣa* for 2, *veda* for 3, *yuga* for 4, etc.

Sandhi — junction, joining place, II, 595 and ff.

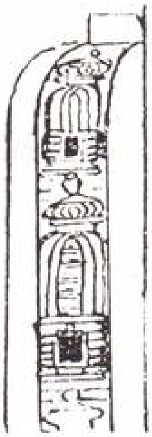
Sandhi-bindu — point at the junction of two different elements, I, 82.



Sandhi-sthala or sthāna — wall portion connecting *vimāna* and *mukhaśālā*, I, 74.

Śaṅkha-nidhi — sign of the conchshell (*śaṅkha*) signifying wealth.

Śaṅku — gnomon, peg placed in the centre of the building-ground, on which a string is fixed for tracing a circle, within which the cardinal points are determined by the shadow of the peg, I, 47.



Śikhara — spire of the temple, also called Vimāna, *garbhaka, garbha-mandira*.

pāga-śikhara — small *śikhara* on the upper part of the temple, mainly on the *anartha*.

niśā-śikhara — small *śikhara* above the niche, either attached to the temple, or separate in front.

Śilpāṅga — branch of *śilpa*, art; also architectural element.

Śilpin — artist, architect, artisan.

Siṃha-mukha — lion head on *vajramastaka* and other places.

Siṃhāsana — lion throne, pedestal supported on lions, attribute of royalty.

Sthala, Sthāna — any particular part or area of the building.

Śukasārikā — girl holding a parrot, I, 465 ff.

Sūtra — measuring thread; canon of architecture.

Stambha — pillar, pilaster.

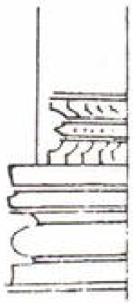
Suvarṇakūṭa — the same as Hemakūṭa, type of temple II, 100 and ff., 697 and ff.

Sugarbhā — chisel.

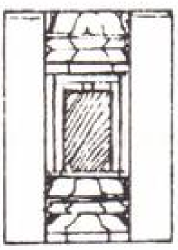
T

Tāla — unit of measurement for images, either of face or of span II, 775 and ff.

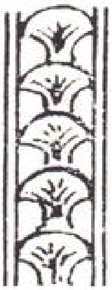
Tala — level, ground base of any architectural element; storey.



Tala-bandhanā — string-course at the base of the *jāṅgha*, over the *pañcakarma*, II, 430.



Tala garbhikā — decorative wall-element below the central niche. II. 337 ff.

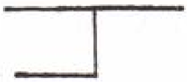


Ṭhiya-keri — (Oriya) fascio, like *āḍa-keri*, but vertical, II, 639.

Toraṇa — portal, porch, entrance, arch,

Toraṇā — one type of *alasā-kanyā*, leaning in the door-frame, I, 410.

Toraṇa-bhāga — area of the portal, I, 108ff.



Tricheda — 3 lines delimiting rectangular projection, I, 68, also used for triangle.

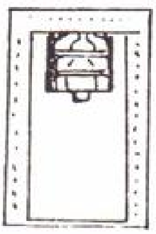
Trikoṇa — triangle.

U

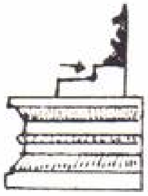
Uparatha — secondary *ratha* between the main *rathas*.

Ūrdhvabandhanā — string-course above the *jāṅgha* and below the spire, also called *bhitti-bandhanā*. II, 379, 432.

Ūrdhvabindu — uppermost central point of a diagram.

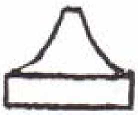


Ūrdhvagarbhikā — decorative wall-element above the niche. II. 370 ff.



Ūrdhvapiṇḍi — the higher portion of the pedestal, the actual seat of the image, II, 761.

Ūrdhvarekhā — vertical line in diagram.



Uru — small *khura* in triangular form, II, 285.

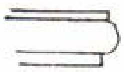
Utpalā — ornament of an open lotus-flower — I, 328ff.

V

Vaitāla — broad roof; rectangular temple of Vāḍabhī type with broad vaulted roof, II, 45-66.

Vajrabindu — central point at the base of the circle of the *vajra-mastaka*, I, 122.

Vajramastaka or Vajramukhi or Vajramuṇḍa – prominent ornament on front of the *rāhāpāga*, smaller on the *khura* and other parts. The motif is of *caitya*-medallion shape consisting of concentric circles or trefoil arches, which rest on a pedestal. It often contains a head (*muṇḍa*) at the centre, with strings of pearls issuing from a *kīrtti-mukha* above, and flanked by various figures. Sometimes the term *bho* is used, which seems to be a contraction of *bhairava*. The motif serves to protect the temple and render it invulnerable (diamond-like, hence *vajra*). I, 120 ff. II, 578.





Vala — broad plain roll-moulding, running horizontally, fascia, I, 504.



Vali — narrow roll-moulding, straight or curved, I, 123, 136, 143.

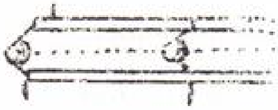
Vallibhi — creeper or scroll ornaments, (Oriya form of Sanskr. Valli). I. 284 ff.



Varta or Nandāvarta — semicircular steps in front of the shrine, I, 75.

Vartula — circular.

Vartulā — plant ornament in circular form, I, 296.



Vartula-kaṇi — rounded *kaṇi* or profile, II, 473.

Vasanta — horizontal band with ornamentation of foliage and creepers.

Vasuśrī or Aṣṭaśrī – octagonal type of temple, II, 21-22.

Vāstu or Vāstu-bhūmi — site of the temple, I, 39 ff.

Vāstu-parīkṣā — examination of the ground of the building site, I, 24 ff.

Vāstu-puruṣa — deity of the building ground.

Vāstu śuddhi — purification rites of the building site, I,

47, II, 239-242.

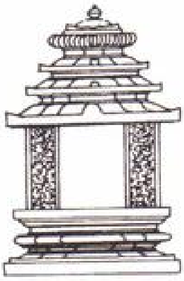
Vāstu yantra — *yantra* drawn on the ground for the purification rites, II, 180 ff.

Vedha — thickness, depth, sometimes also height.

Vigraha-bandha — series of statues, II, 47.

Vimāna — *śikhara* or spire of the temple, sometimes the whole temple.

Vimānamālinī — temple whose roof consists of a garland of spires, or *vimānikās*, II, 409ff.



Vimānikā — small spire crowning the top of the *pāgas*, of rounded outline, which may have *phenīs*, *pīḍhas*, *kalaśas*, *vajramastakas*, II, 449ff.

Vīrāsana — seated posture with one knee on the ground and the other raised, I, 352.

Viṣama caturasra — rectangle, or irregular quadrangle.

Viṣama kṣetra — an area of rectangular or irregular form.

Viṣama tribhuja — broad triangle, I, 406, or with unequal sides.

Viśrānti sthala — *khāndi* chamfer between *pāgas*.

Vitasti — span, measure between the outstretched thumb and little finger.

Vīthī pīṭha — plain, unsculptured base or pedestal, I, 214-15.

Vṛtta vajrāṅga — type of *vajramastaka*, I, 133ff.

Y

Yava — measure unit, in Sanskrit texts the measure of a grain of barley.

Yajña — sacrifice, ritual.

Yantra — instrument; symbolical diagram for worship, I, 90; line-diagram for the composition of images, 1, 159, 172 etc.

Yūpa — sacrificial post, *kalaśa* in the form of a *liṅga* for Devī temples, II, 684 ff.

Note: Some of the terms in this Glossary, like *khāndi, pheṇī, jhāṅga, bāḍa, paṭṭi*, etc., are technical vernacular expressions in Oriya and the palmleaf manuscripts do not show everywhere the same spelling. The spellings adopted here are those most frequently used in the text.

The references denoted by the numbers behind the terms are given as examples and are by no means always exhaustive.

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ŚLOKA INDEX

श्लोकानुक्रमणी

प्रथमः प्रकाशः

द्वितीयः प्रकाशः

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Photo credit: David M. Peters

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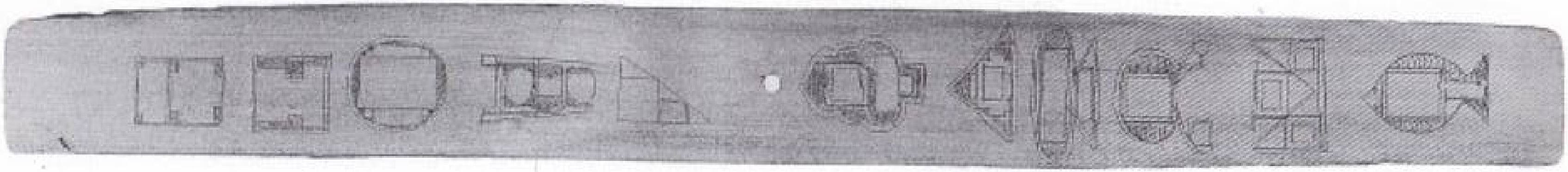
TYPES OF BUILDING SITES, I. 39-46



a) outlines



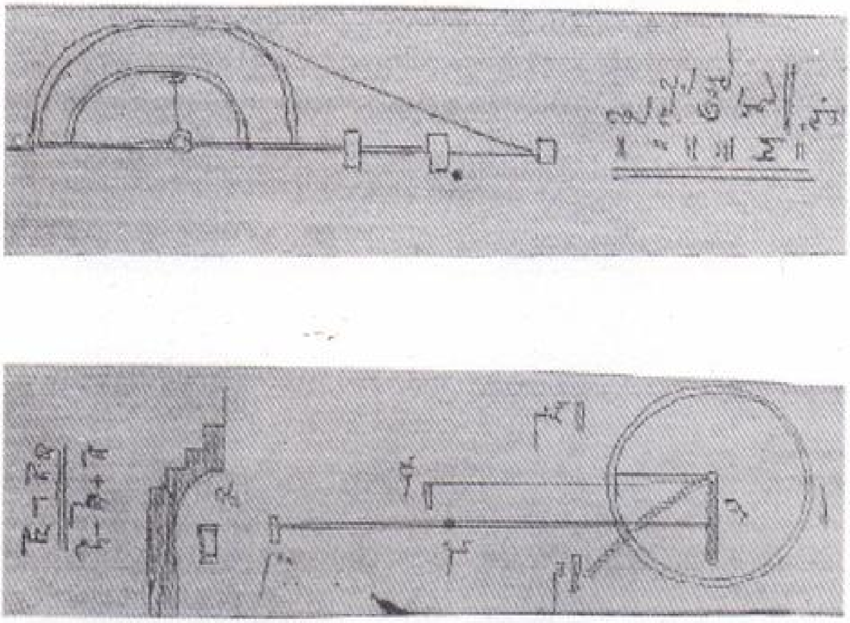
b) buildings set in the outlines



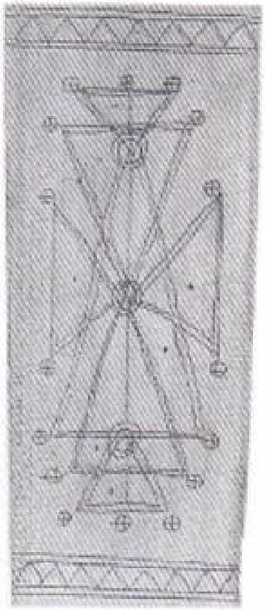
c) buildings set in the outlines

Plate II

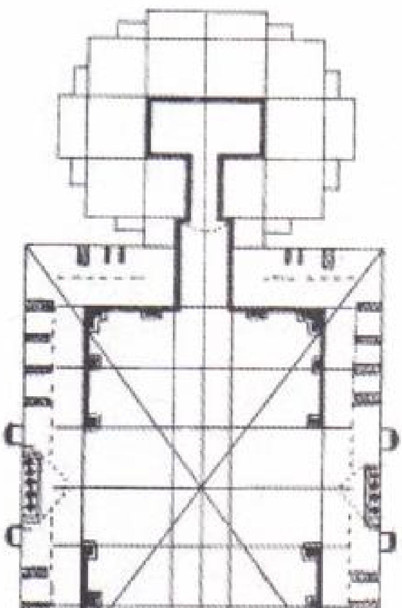
a) ŚAṄKU or GNOMON

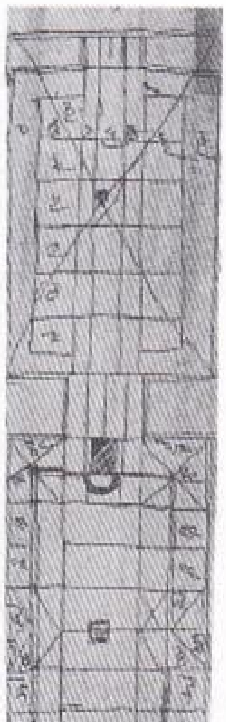


b) YOGINĪ YANTRA, I. 90-100



c) GROUND-PLANS OF TEMPLES AND MUKHAŚĀLĀ, I. 69-90





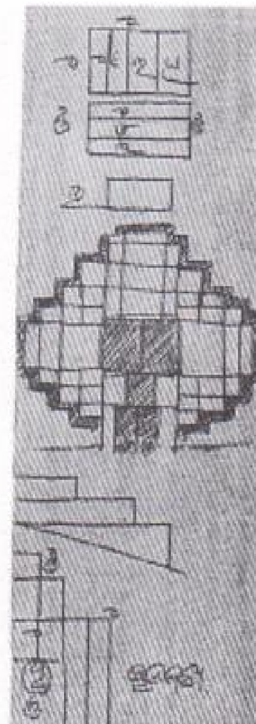
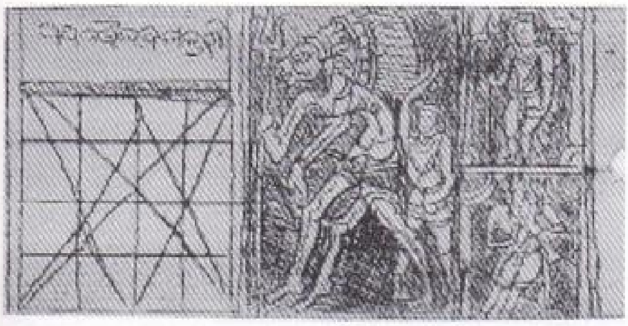


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DIVISIONS OF THE PORTAL



a) Bhairava yantra, I. 159 ff.



b) Design of the portal, I. 113 ff.



c) Toraṇa Bhairava



d) Doorframe of Brahmeśvara temple



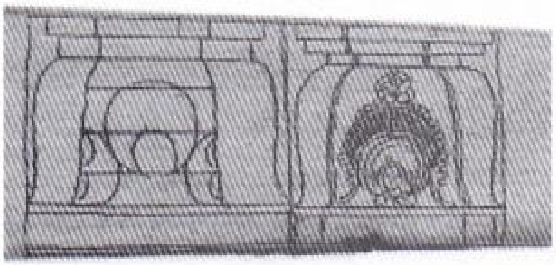
e) Doorframe of Mukteśvara temple

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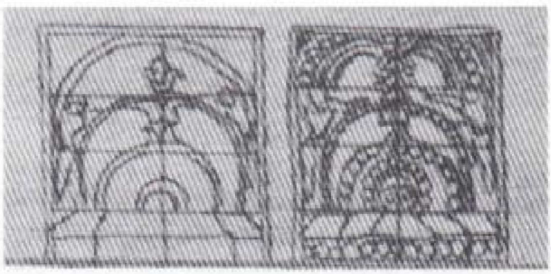
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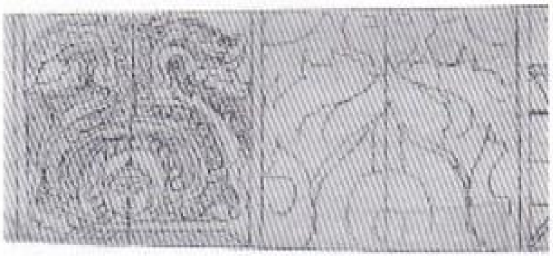
a) Kirīṭa types, Brahmeśvara temple



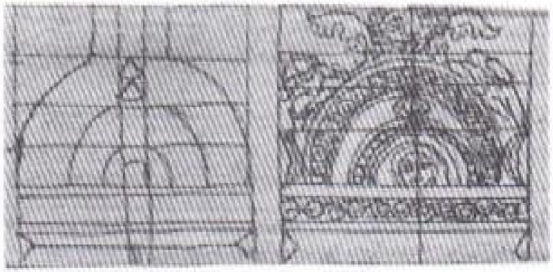
b) Vṛtta, I. 146 f.



c) Kirīṭa, I. 121



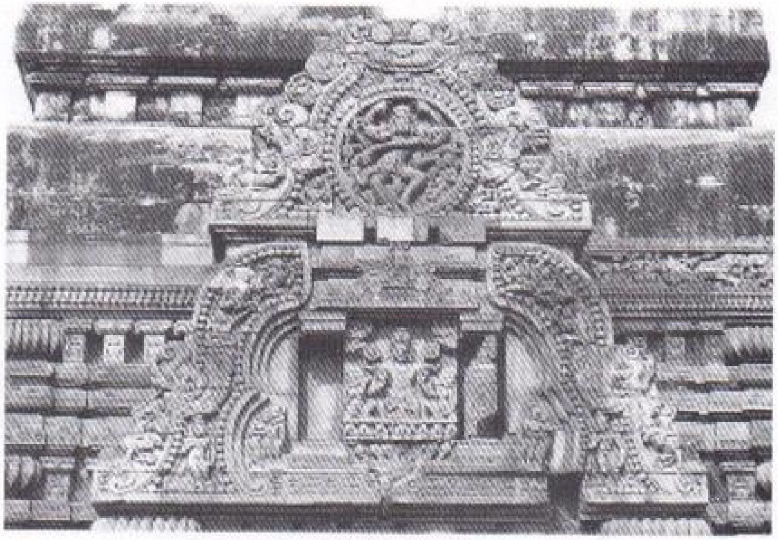
d) Vṛtta, I. 133



e) Latā, I. 146

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VARIOUS EXAMPLES OF VAJRAMASTAKAS



a) Rāhā, Vaitāl



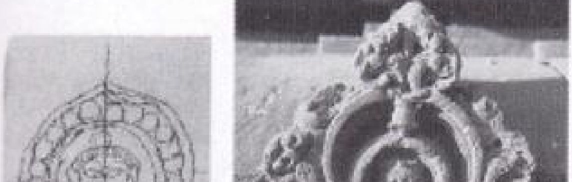
b) Vṛtta on Mukteśvara



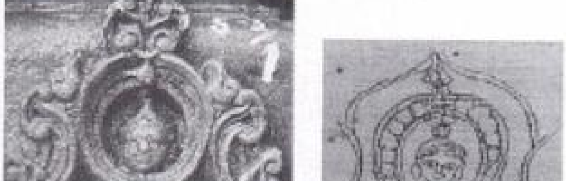
c) Vṛtta and Latā on Vārāhī temple



d) Latā on plinth, Mukteśvara



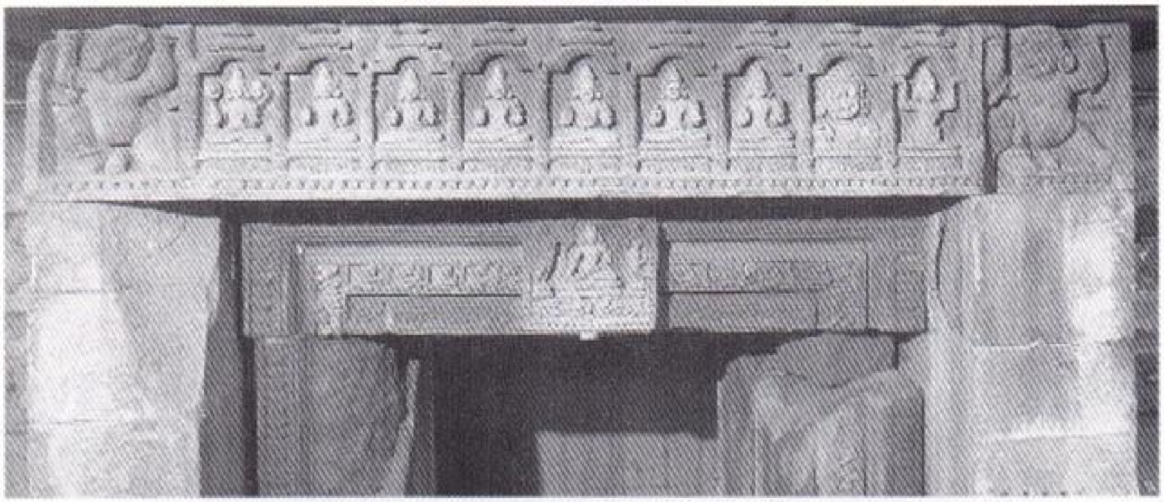
e) Latā on plinth of Rājarāṇī temple



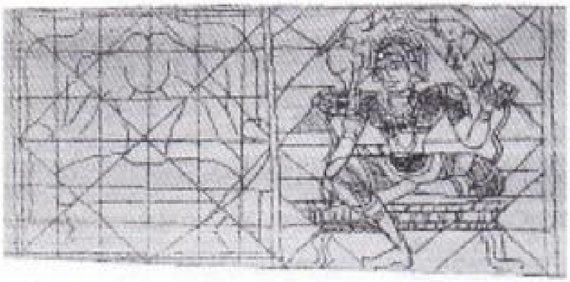
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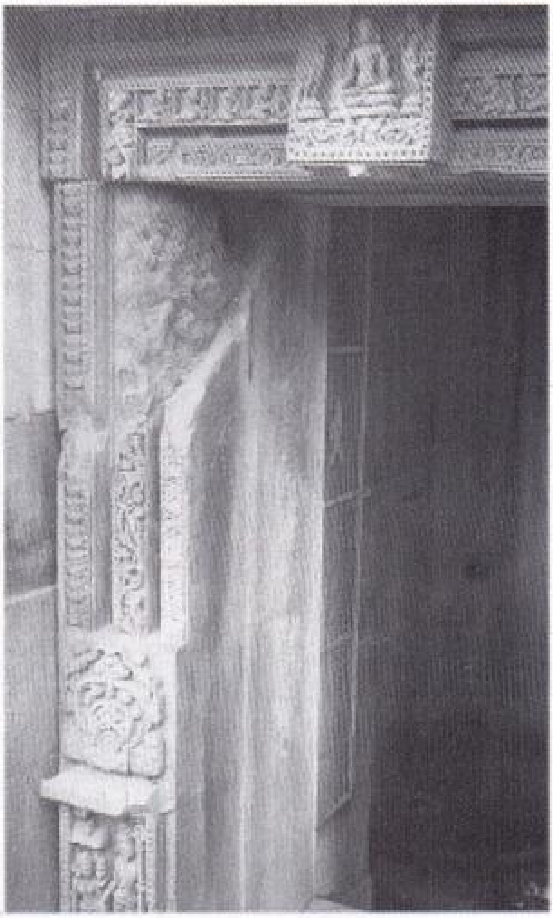
a) Koṭitīrtheśvara temple doorframe with Navagraha



b) Toraṇa Lakṣmī yantra, I. 172 ff.



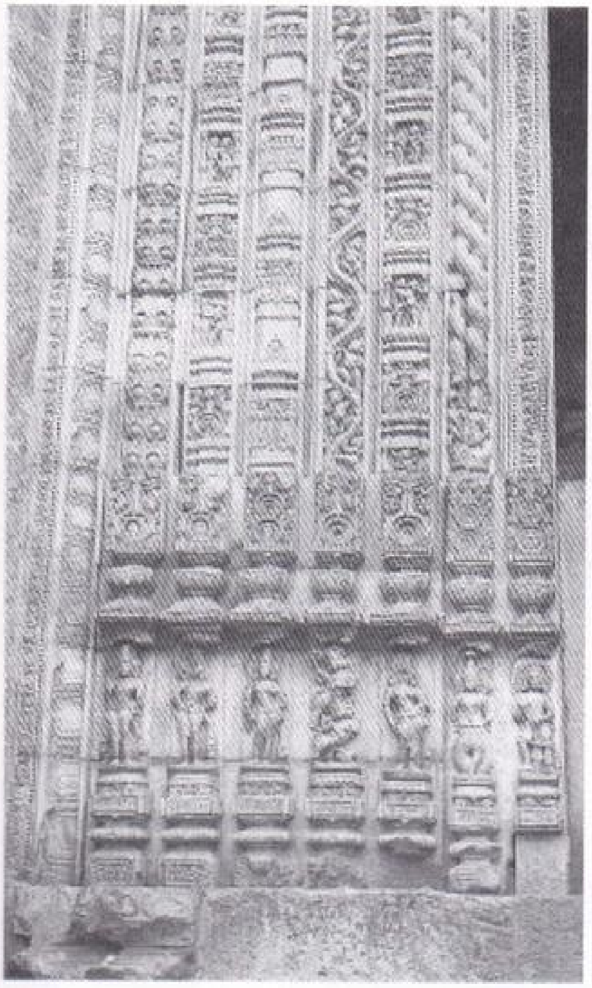
c) Tīrtheśvara temple



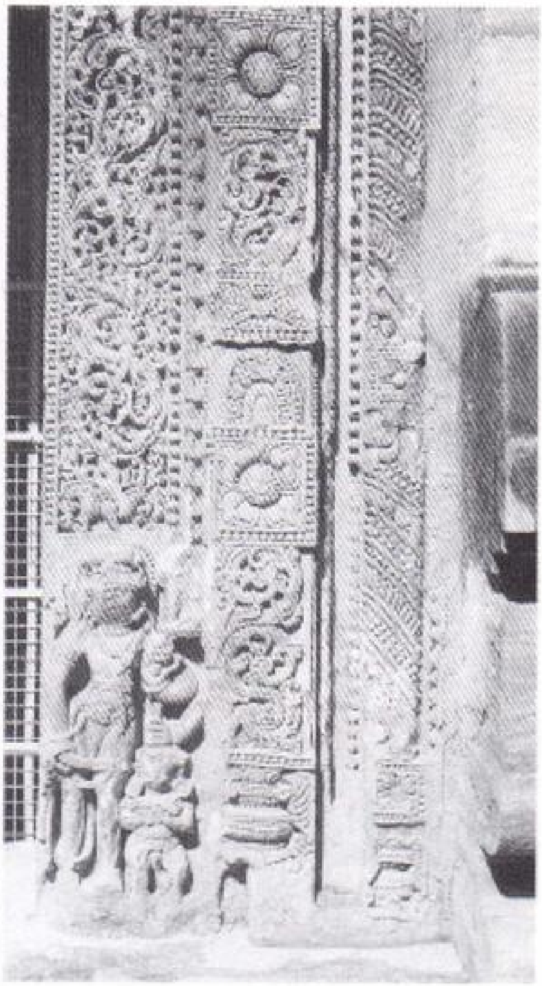
d) Koṭitīrtheśvara temple

Plate VII

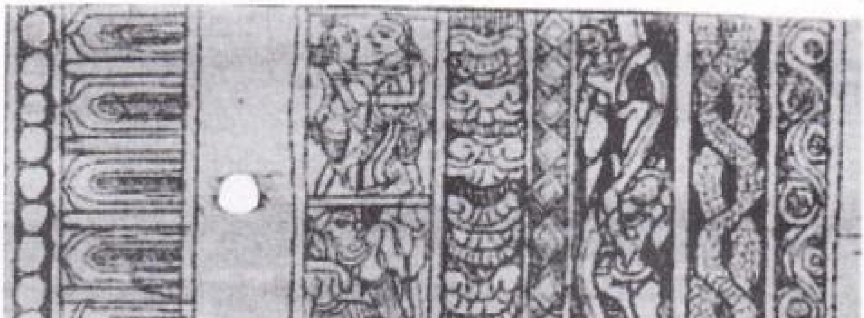
ORNAMENTAL COMPOSITION OF THE PORTAL, I. 194-202



a) Koṇārka portal



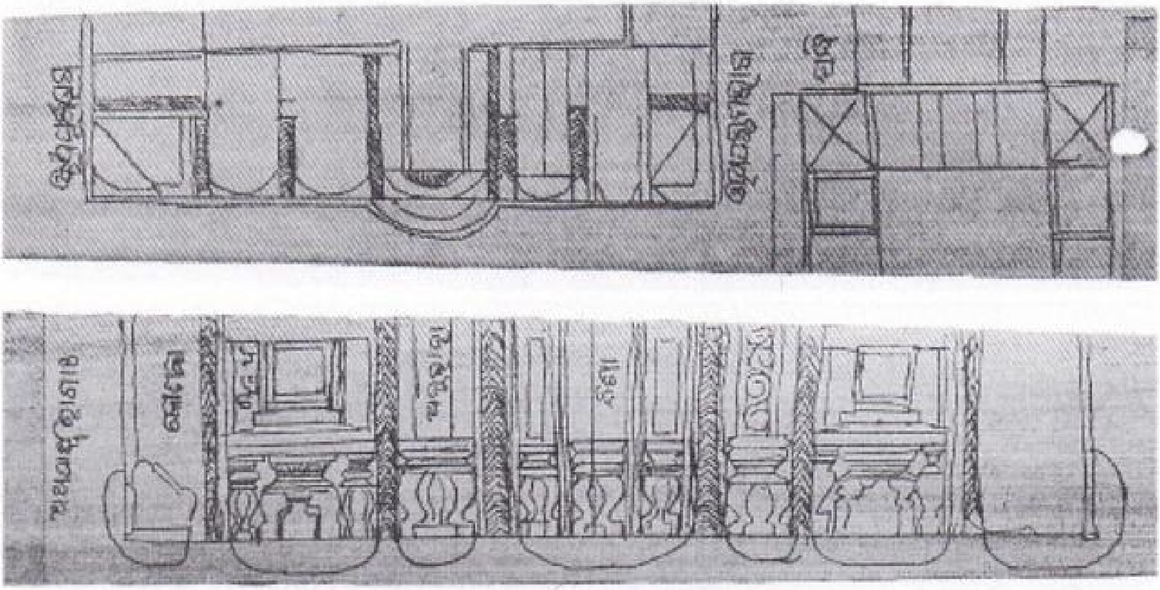
b) Svarṇajaleśvara temple



c) Design

Plate VIII

FRONT-WALL OF MUKHAŚĀLĀ



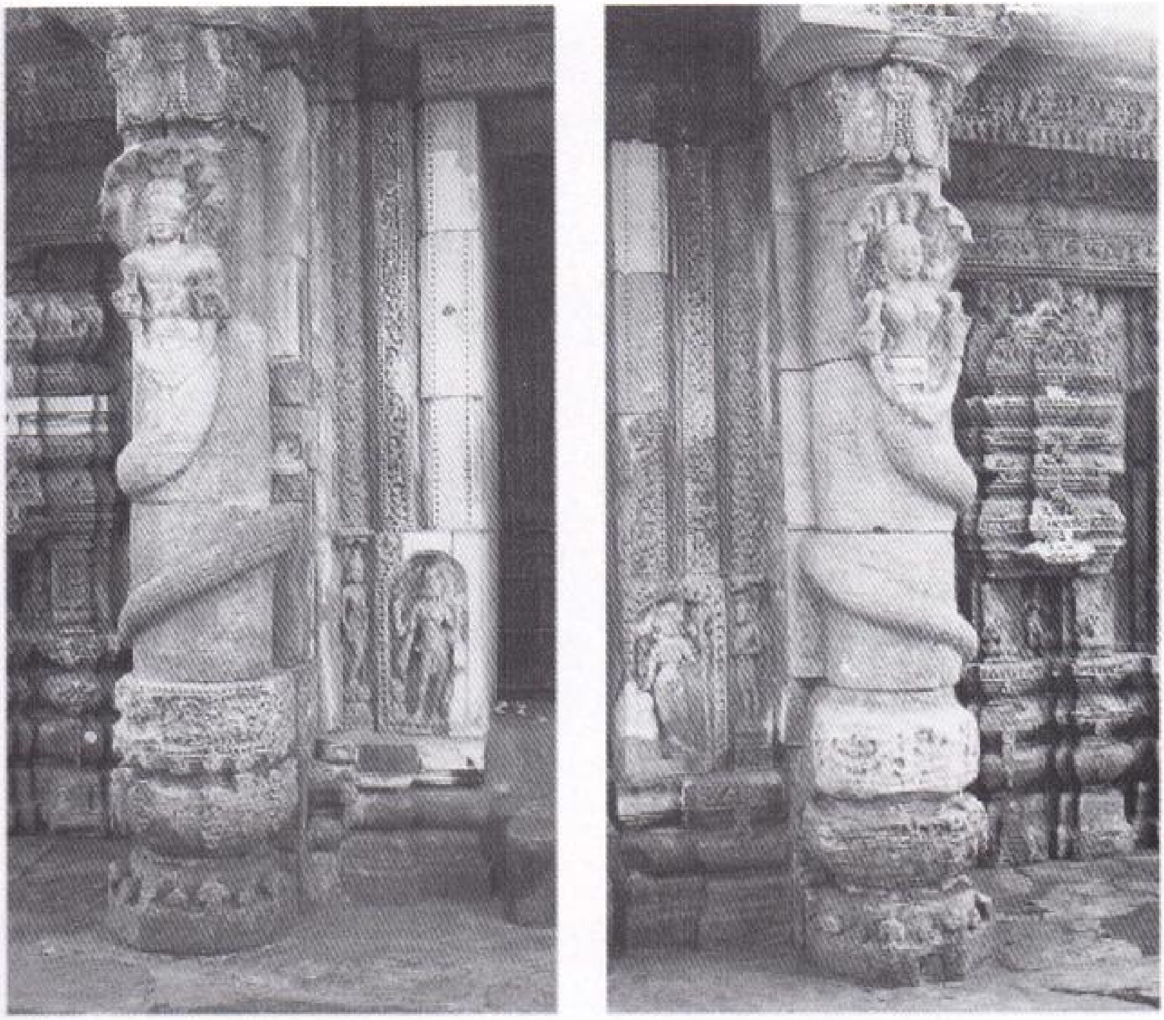
a) Designs



b) Front-wall of Mukhaśālā with portal, Vārāhī temple, Caurasi

Plate IX

VĀRĀHĪ TEMPLE, CAURASI



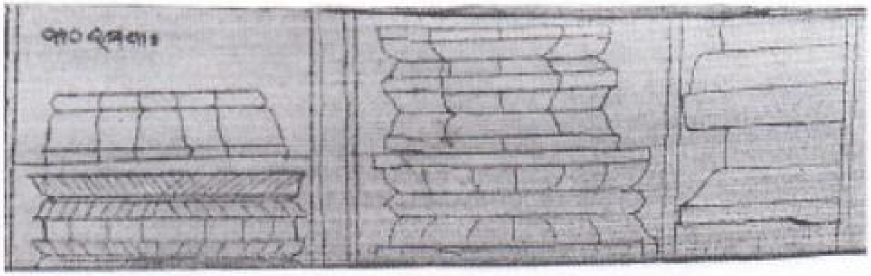
a) Alasā-caya, I. 206, with Nāga-stambha, I. 224 ff.

b) VARIOUS TYPES OF PLINTHS I. 209-218

Kumbha-pīṭha

Kūrma-pīṭha

Siṃha-pīṭha



Vīthī-pīṭha

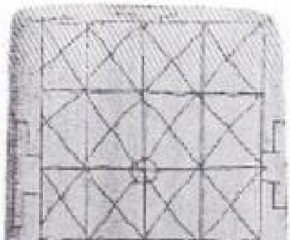
Kaṇi-pīṭha

Plate X

MUKHAŚĀLĀ WALL



a) Vārāhī temple, Caurasi



b) Śakti yantra,
I. 260 ff.



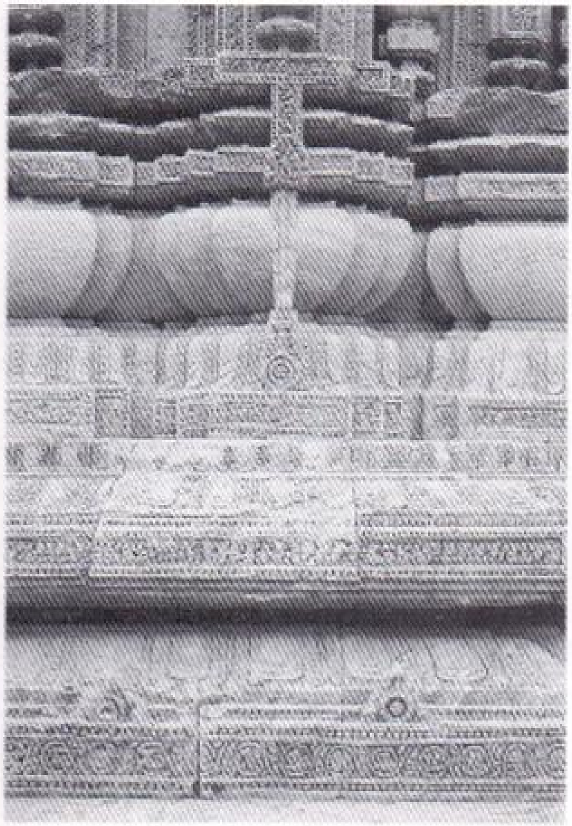
c) Vārāhī temple, Caurasi



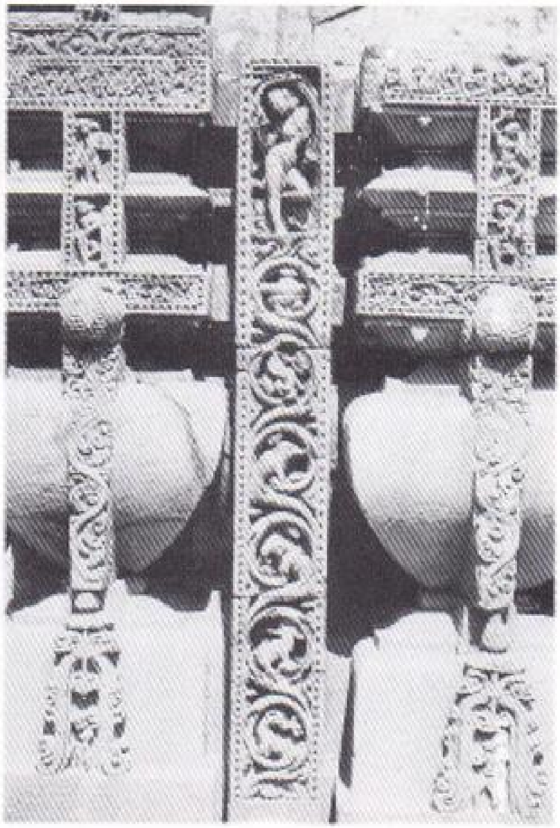
d) Mahāvidyā, I. 256 ff.

Plate XI

VARIOUS TYPES OF PAÑCAKARMA



a) Pīṭha and pañcakarma, Koṇārka

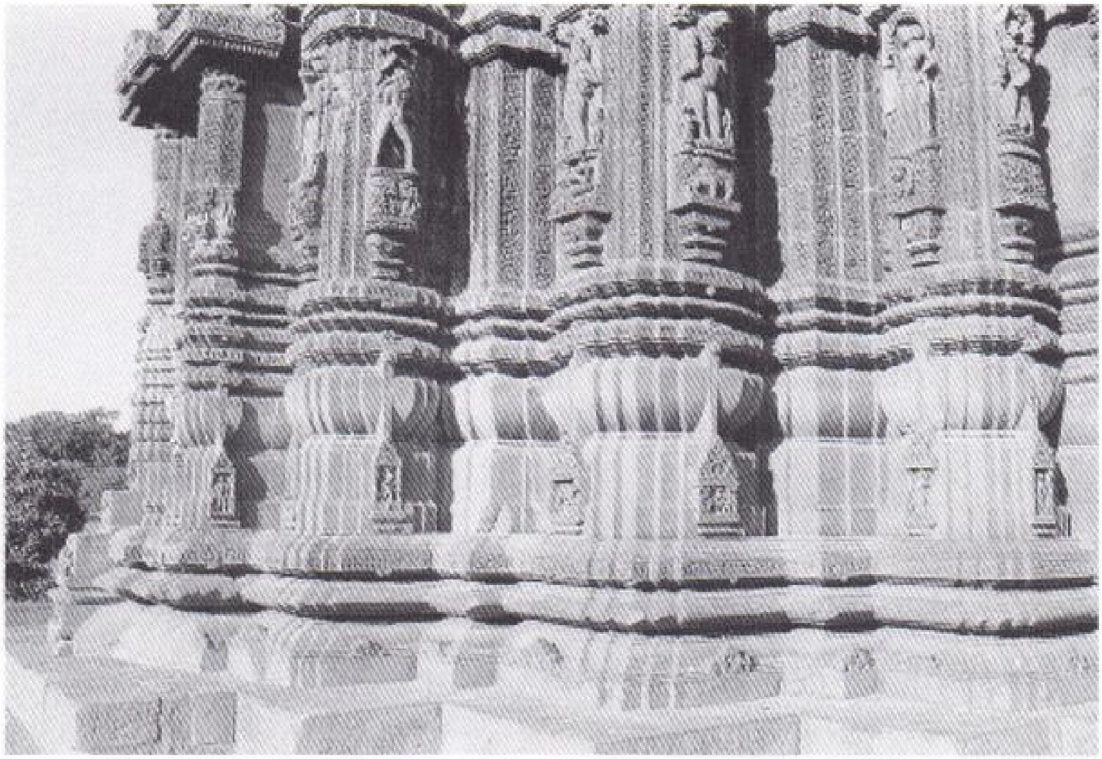


b) Brahmeśvara temple, Bhuvaneśvara



c) Gaṅgeśvarī temple, Bayalisbati

Plate XII



a) Pañcakarma with Pīṭha and Jāṅgha, Rājarāṇī temple, Bhuvaneśvara



b) Kaṇi-pīṭha, Rājarāṇi temple

Plate XIII

TYPES OF DIKPĀLAS, I. 256 f.



a) Agni, Rājarāṇī temple



b) Yama, Rājarāṇī temple



c) Varuṇa, Rājarāṇī temple

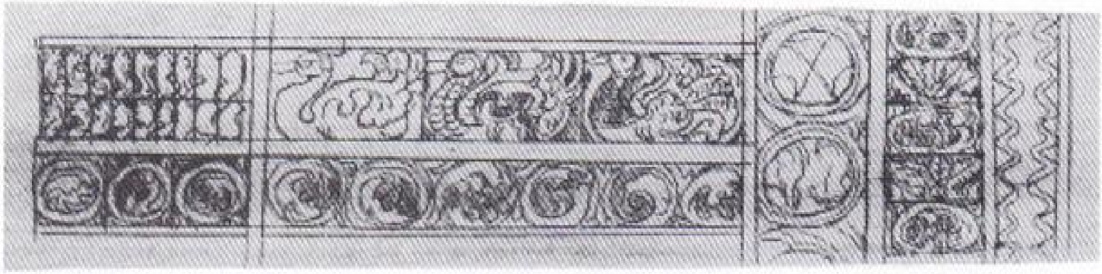


d) Dikpāla with Śakti: Indra, Sārī Deul

Plate XIV

DESIGNS OF ORNAMENTAL MOTIFS, I. 284-316

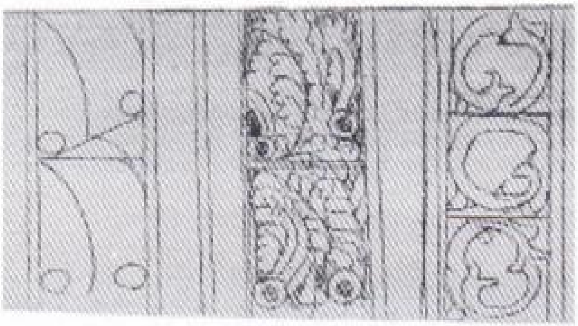
a)



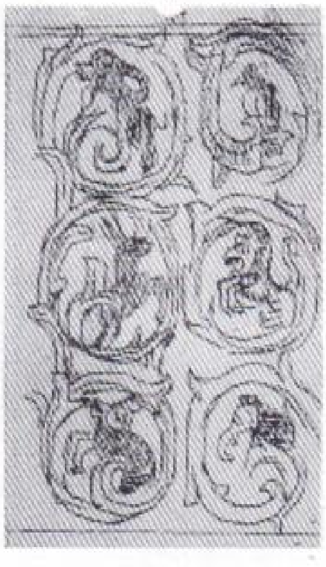
b)

c)

d)



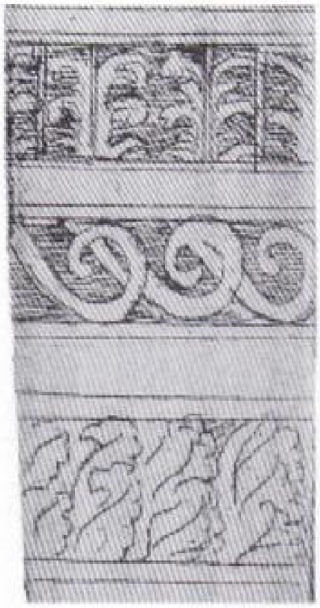
e)



f)

g)

h)



i)

j)

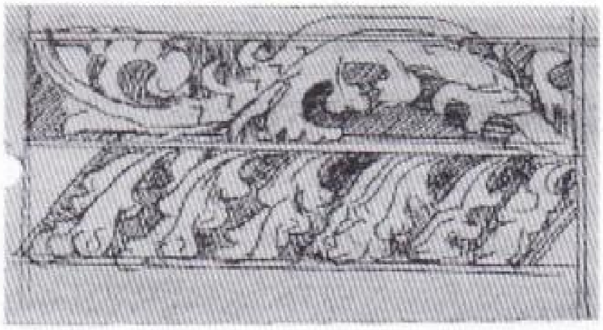


Plate XV

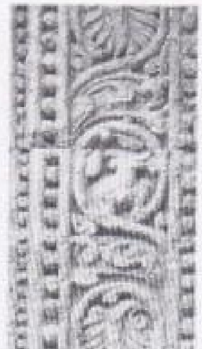
EXAMPLES OF ORNAMENTAL MOTIFS



a) Haṃsa I. 292 ff., Lakṣmaṇeśvara temple



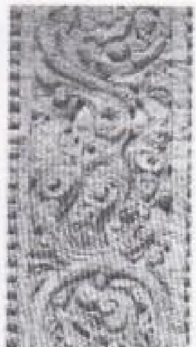
b) Ratikera, Śiśireśvara temple



c) Vartulā



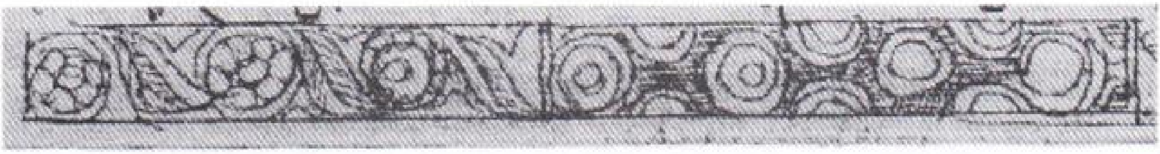
d) Gumphanā
Sārī Deul

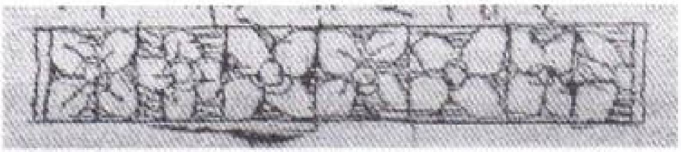


e) Āgamā

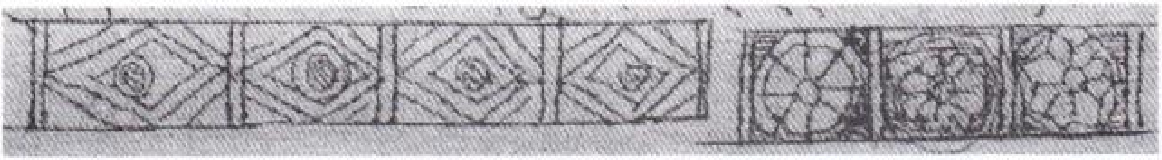
Plate XVI

FLOWER ORNAMENTS, I. 317 ff.





a) Designs

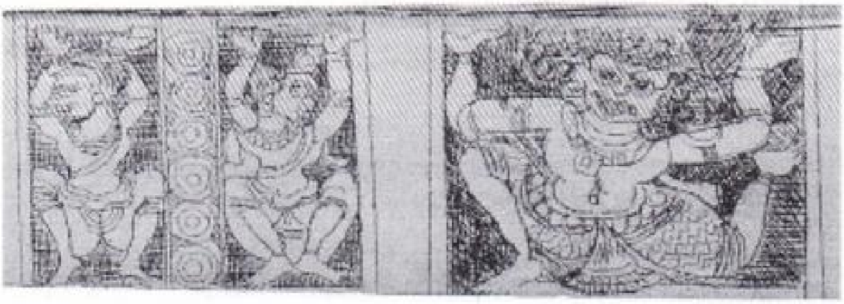




b) Flower ornaments on Vaitāl temple

Plate XVII

BHĀRARAKṢAKAS, I. 343 ff.



a) Designs



b) Eka



c) Yugala



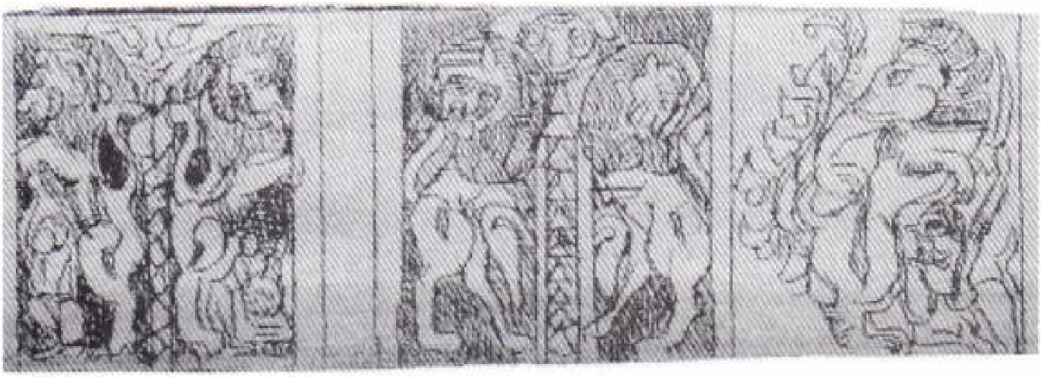
d) Eka



e) Eka Vārāhī temple

Plate XVIII

VIRĀLA



a) Designs, I. 358 ff.



b) Siṃhavirāla, Vaitāl Deul, I. 354



c) Gajavirāla, Koṇārka temple

Plate XIX

TYPES OF VIRĀLAS, KOṆĀRKA TEMPLE, I. 354 ff.



a) Naravirāla



b) Siṃhavirāla



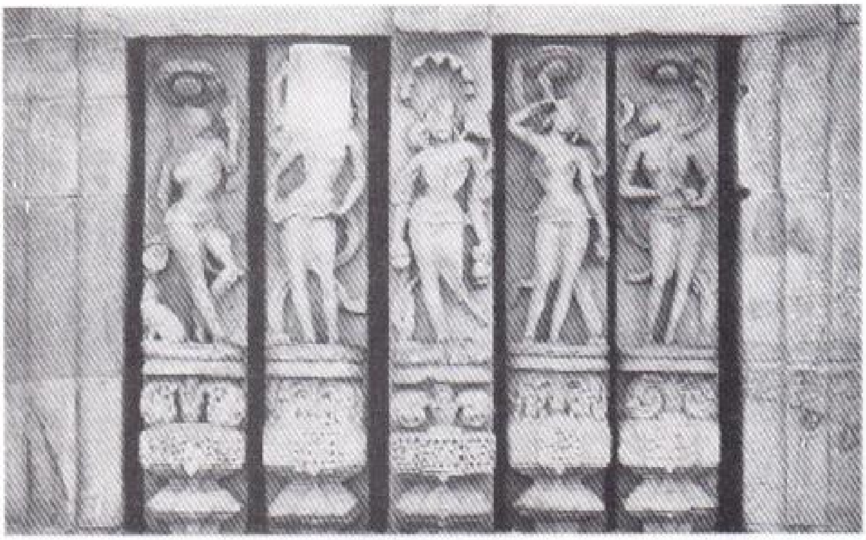
c) Siṃhamakarikākṛti



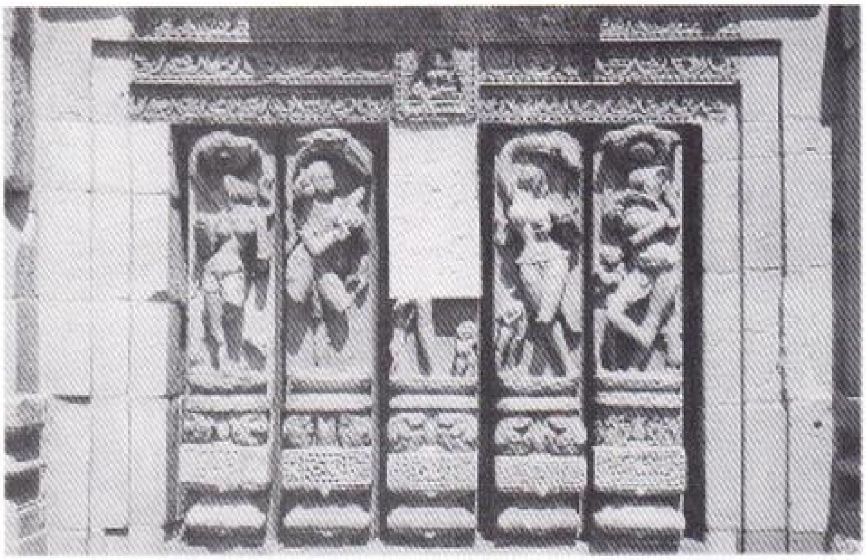
d) Virāla

Plate XX

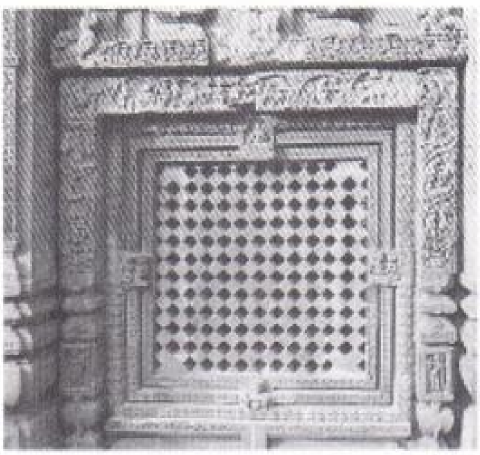
GAVĀKṢA, I. 365 ff.

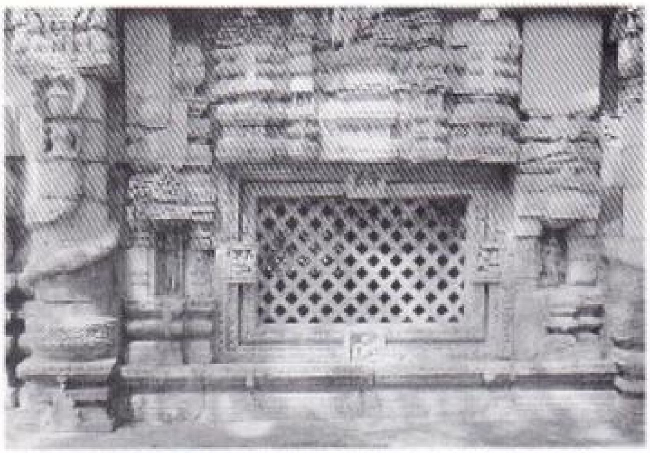


a) Brahmeśvara temple



b) Brahmeśvara temple

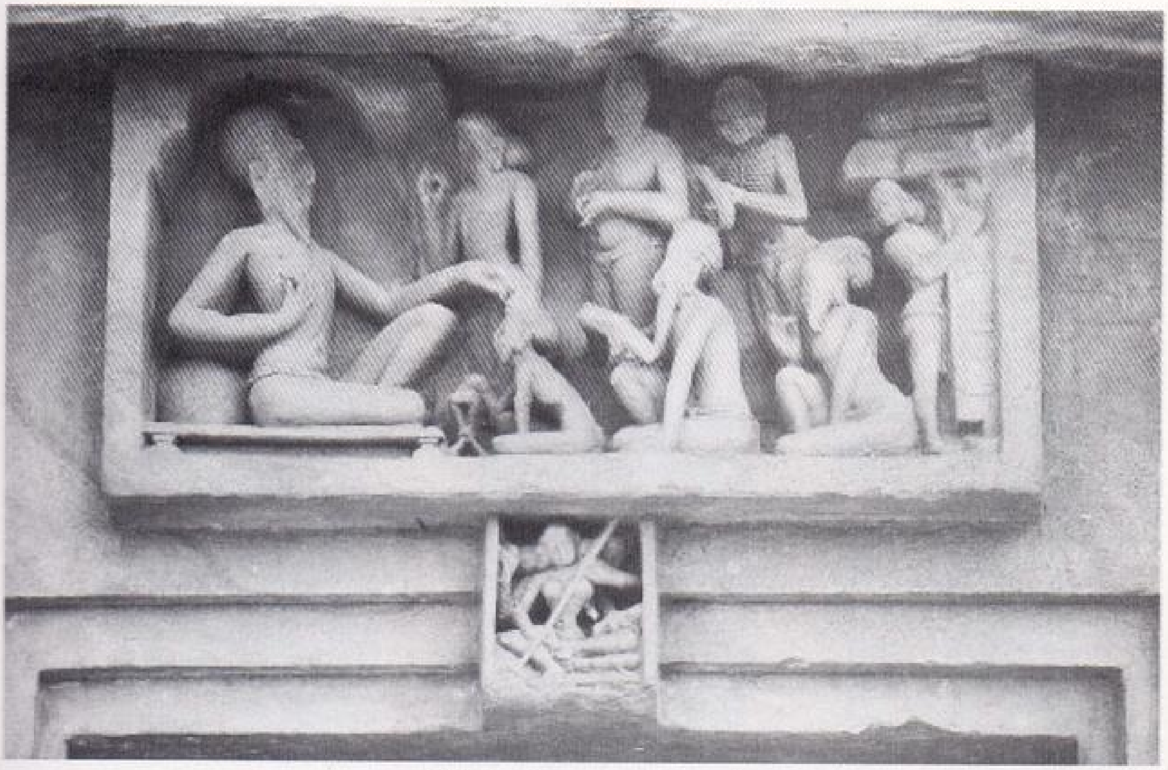




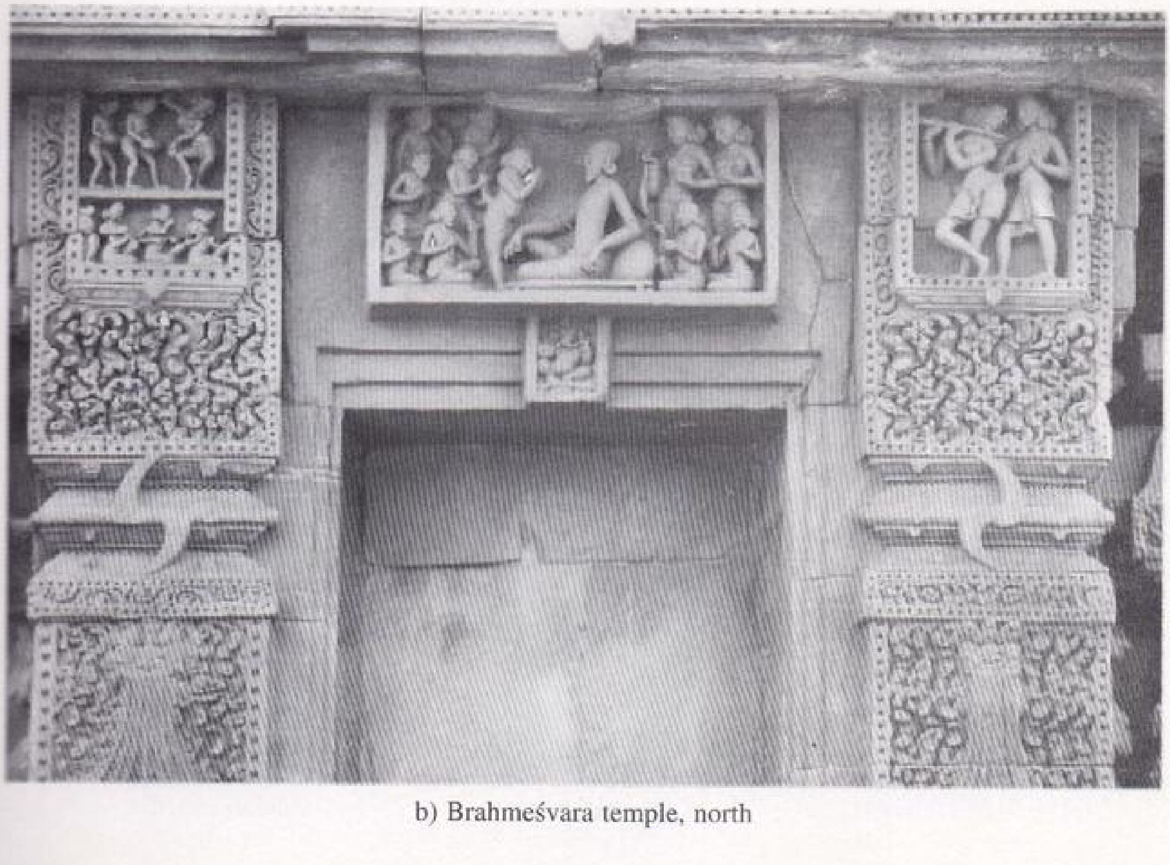
c) Vārāhī temple

Plate XXI

ŚIKṢĀDĀNA IMAGES, I. 376-388



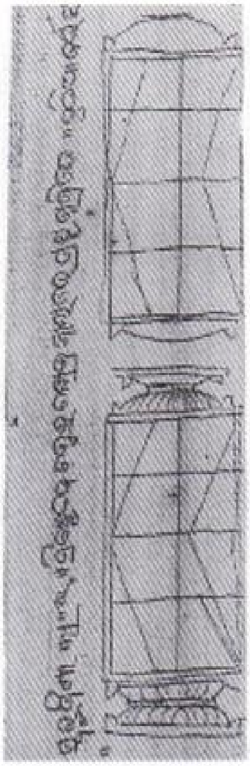
a) Brahmeśvara temple, south



b) Brahmeśvara temple, north

Plate XXII

ALASĀ KANYĀS, I. 391-401



a) Alasā yantra, I. 402



b) Alasā, I. 407



c) Toraṇā, I. 410



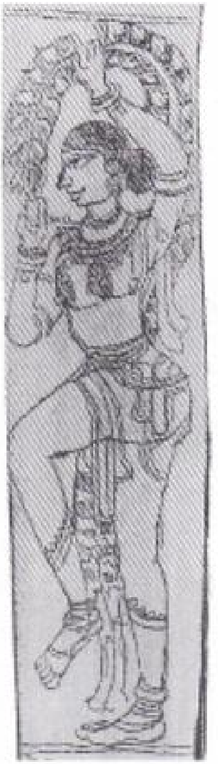
d) Mugdhā, I. 412



e) Māninī, I. 414

Plate XXIII

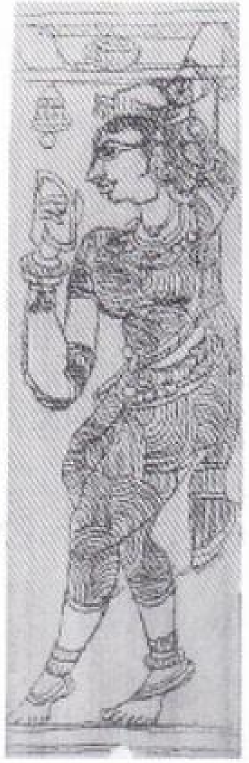
ALASĀ KANYĀS



a) Ḍālamālikā, I. 418



b) Padmagandhā, I. 423



c) Darpaṇā, I. 428



d) Vinyāsā, I. 434



e) Ketakībharaṇā, I. 439



f) Mātṛmūrti, I. 445

Plate XXIV

ALASĀ KANYĀS



a) Cāmarā, I. 450



b) Guṇṭhanā, I. 455



c) Nartakī, I. 461



d) Śukasārikā, I. 465



e) Nūpurapādikā, I. 469



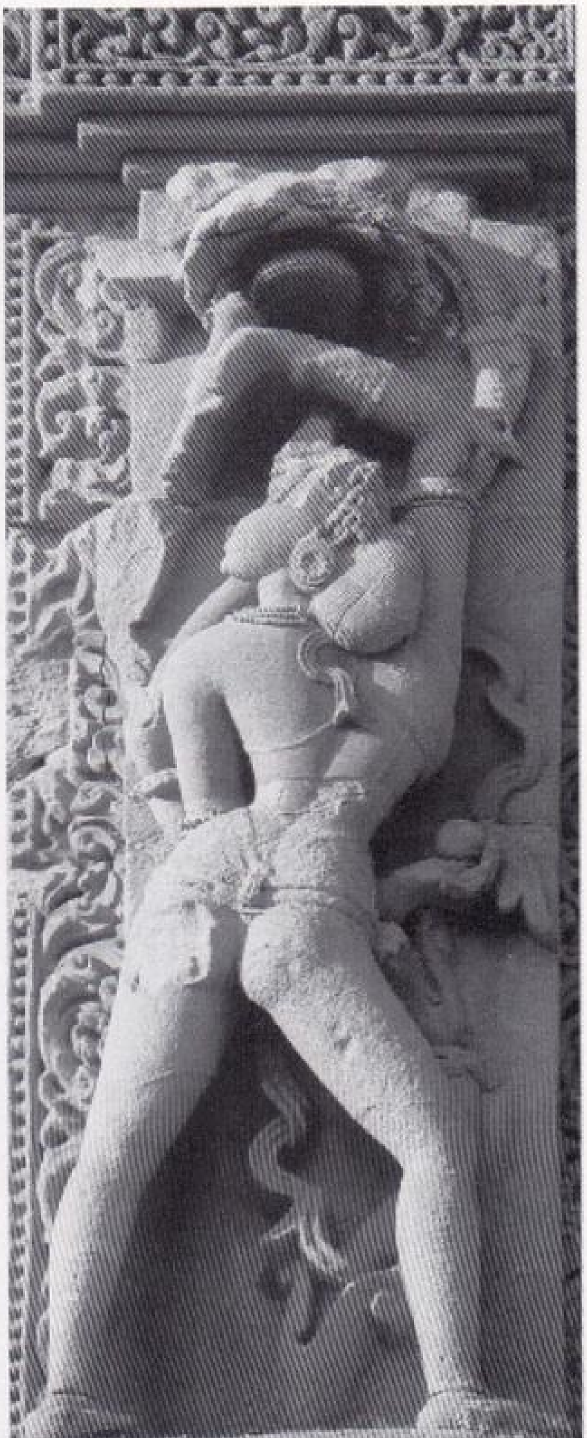
f) Mardalā, I. 473

Plate XXV

SCULPTURES OF ALASĀ KANYĀS



a) Ḍālamālikā



b) Guṇṭhanā

Rājarāṇī temple

Plate XXVI

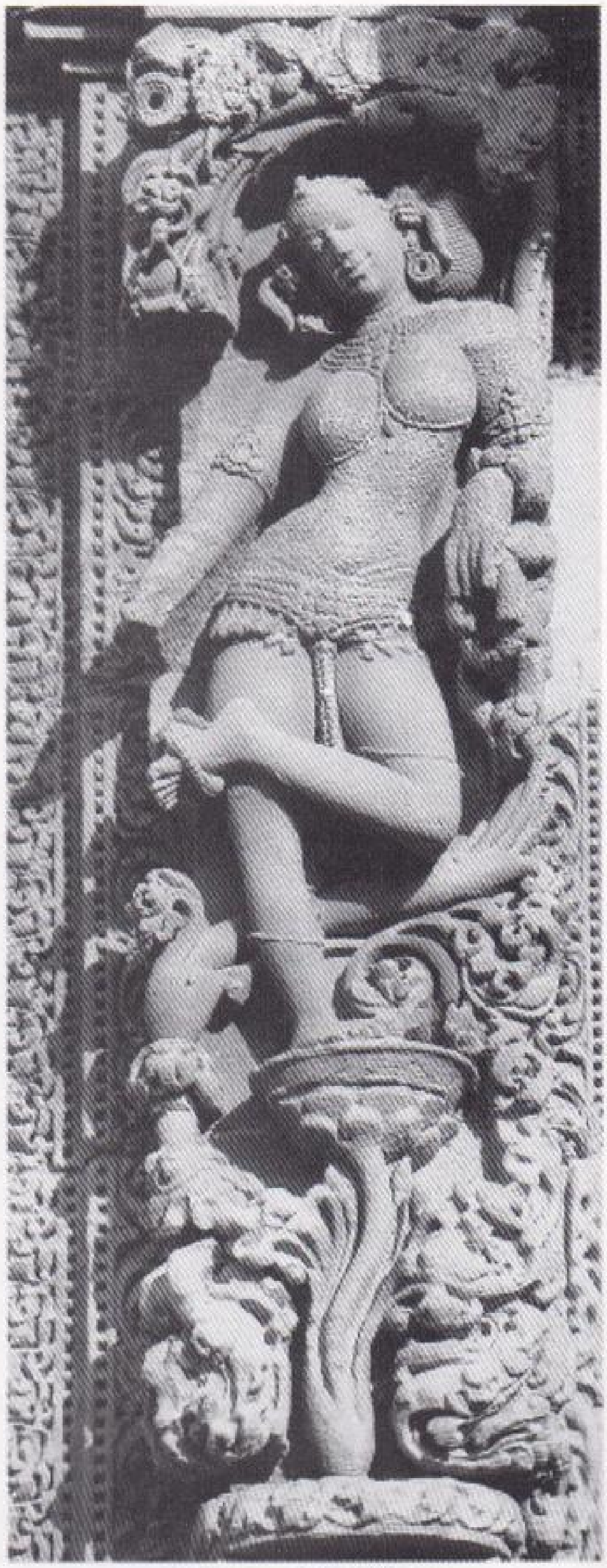
SCULPTURES OF ALASĀ KANYĀS



a) Mātṛmūrti, I. 445, Koṇārka temple



b) Cāmarā, I. 450, Sārī Deul



c) Nūpurapādikā, Rājarāṇī

Plate XXVII

SCULPTURES OF ALASĀ KANYĀS



a) Darpaṇā



b) Mardalā



c) Nartakī

Koṇārka Nāṭamandira

Plate XXVIII

SCULPTURES OF ALASĀ KANYĀS



a) Nūpurapādikā, I. 469



b) Mātṛmūrti

Koṇārka

Plate XXIX

SCULPTURES OF ALASĀ KANYĀS



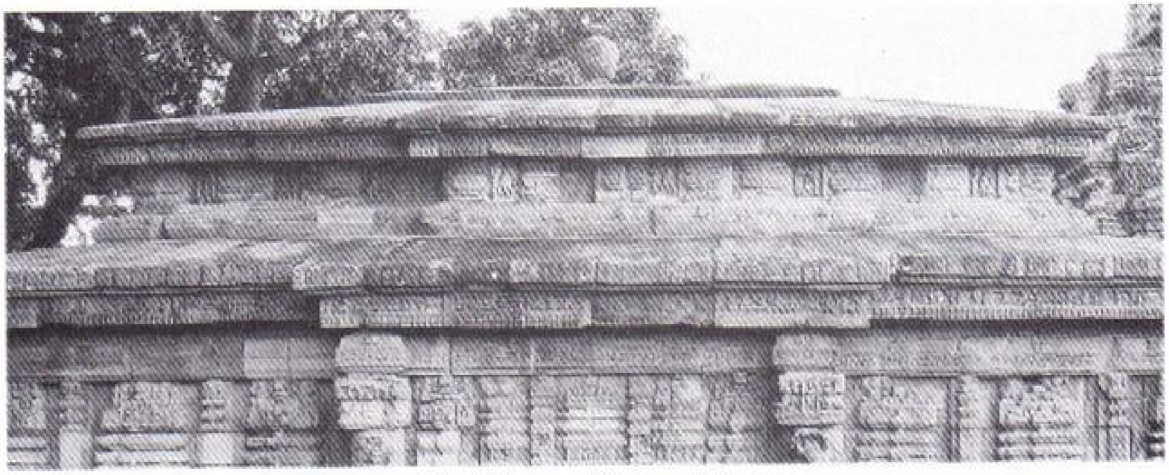
a) Ḍālamālikā, Rājarāṇī temple



b) Darpaṇā Vaitāl Deul

Plate XXX

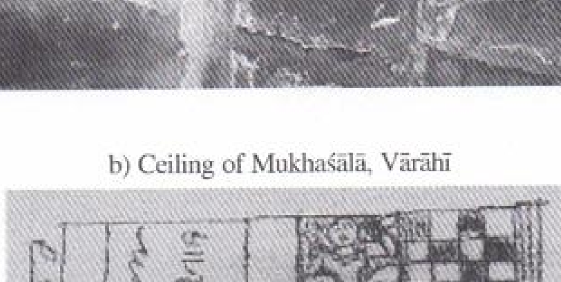
ROOF-CONSTRUCTION, I. 482 ff., 499 ff.



a) Corbelled roof (lahara-bhāga)



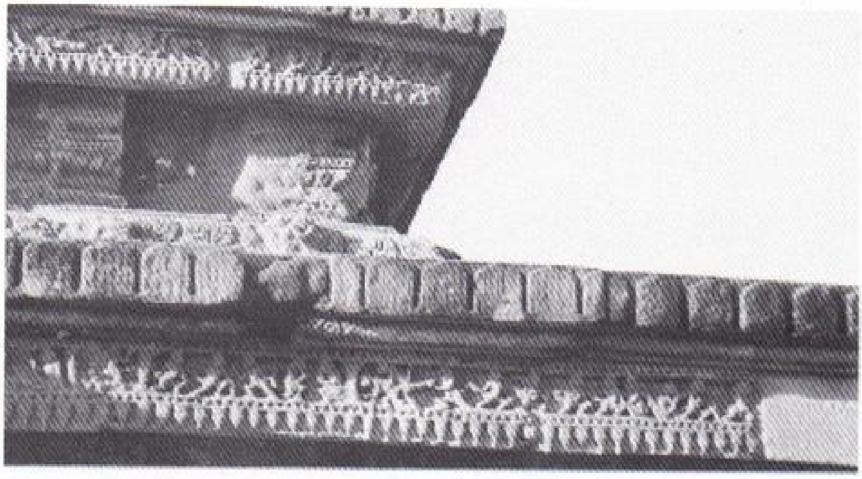
b) Ceiling of Mukhaśālā, Vārāhī



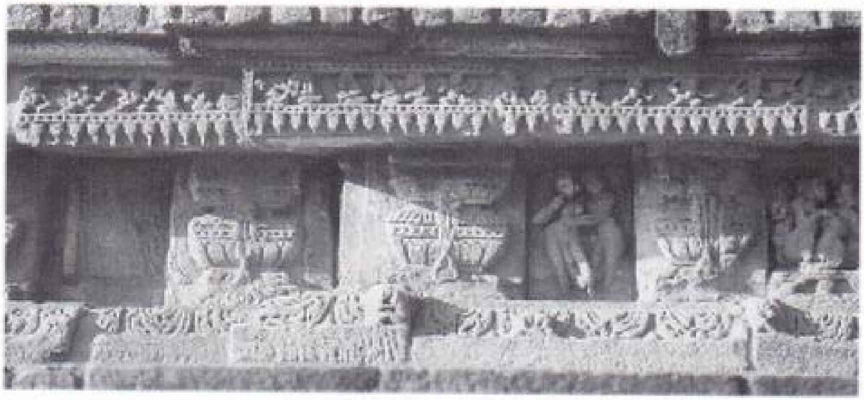
c) Ādya-vartikā and Rājabandha,
Vārāhī temple, Caurasi

Plate XXXI

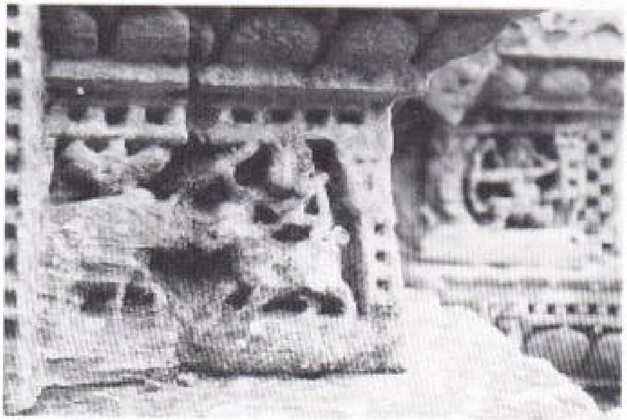
ROOF-CONSTRUCTION, I. 506 ff.



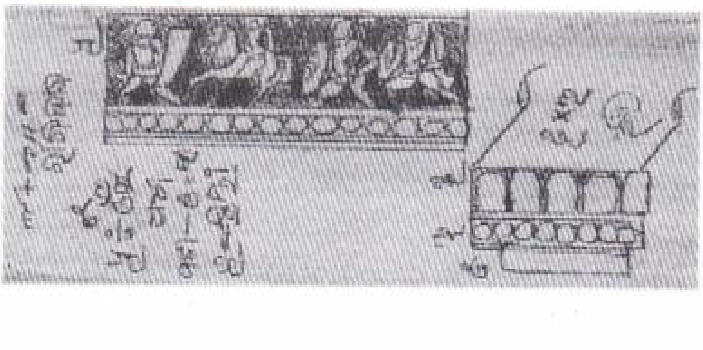
a) Rājabandha, Vārāhī



b) Rājabandha, Vārāhī



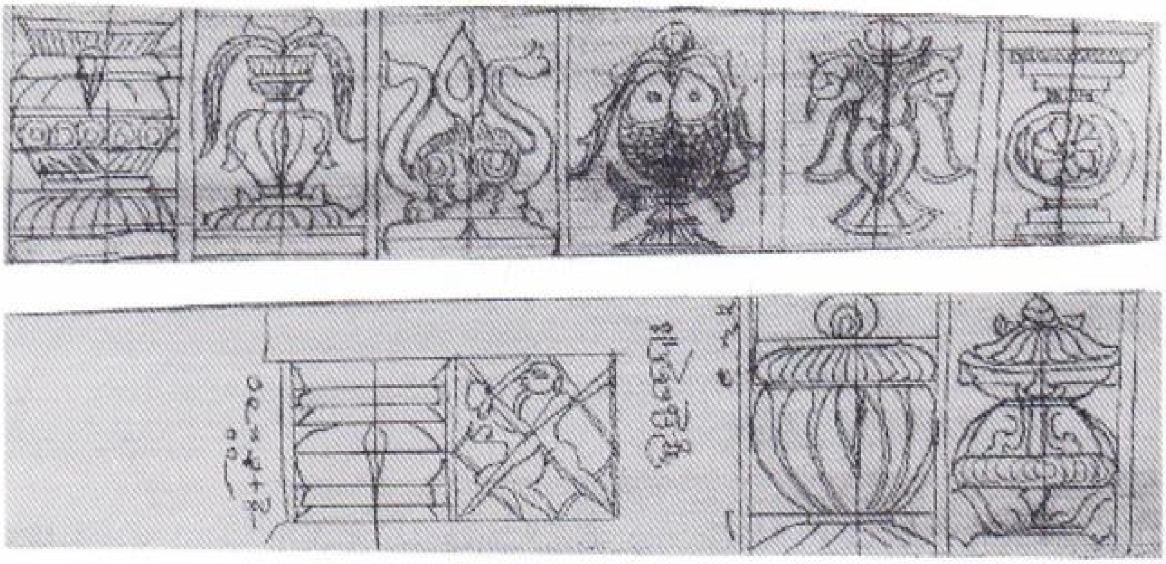
c) Rājabandha, Vārāhī



d) Rājabandha design

Plate XXXII

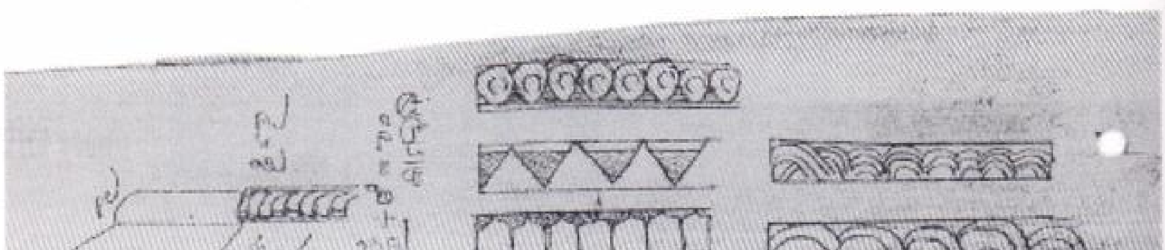
KUMBHAS, I. 539 ff.



a) Kumbha designs



b) Mithuna-Kumbha frieze, Vārāhī temple, I. 531

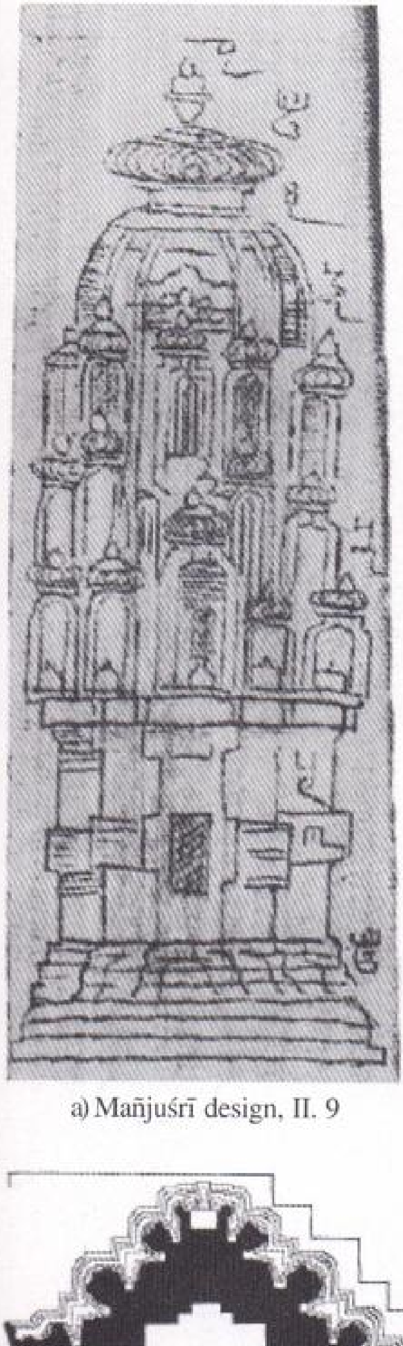


c) Cāpaśilā design

Motif for decorating the edge of the roof

Plate XXXIII

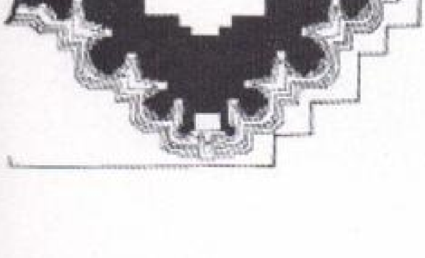
MAÑJUŚRĪ TYPE OF TEMPLE, II. 9-12



a) Mañjuśrī design, II. 9



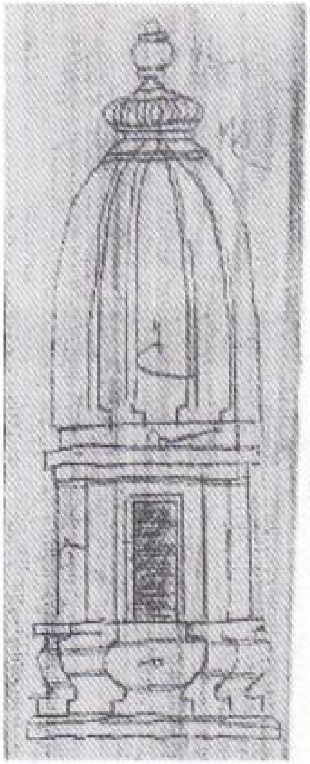
b) Rājarāṇī temple (Mañjuśrī)



c) Samasarvatobhadra Yantra
Ground-plan of Mañjuśrī temple

Plate XXXIV

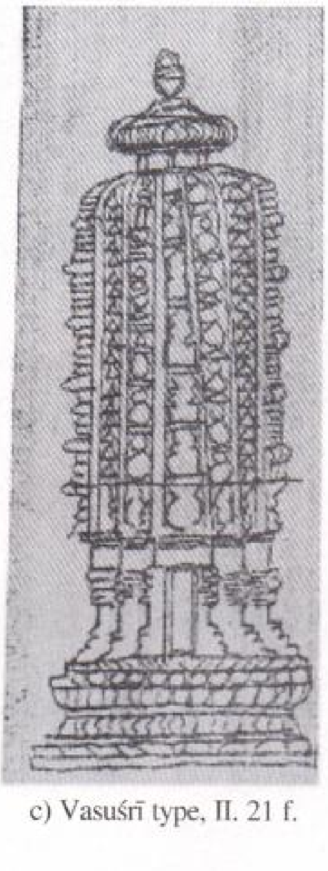
VARIOUS TYPES OF TEMPLES



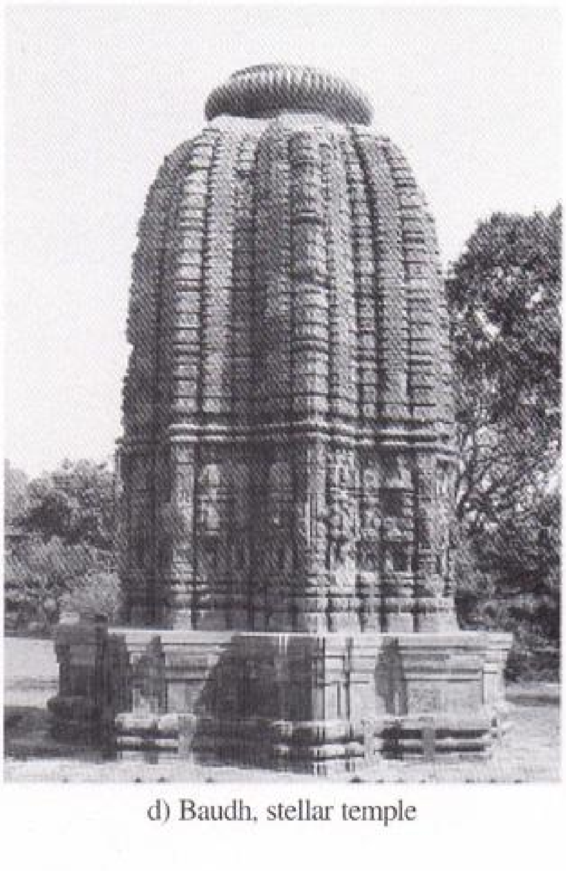
a) Mṛdaṅga type, II. 17-20



b) Mṛdaṅga type



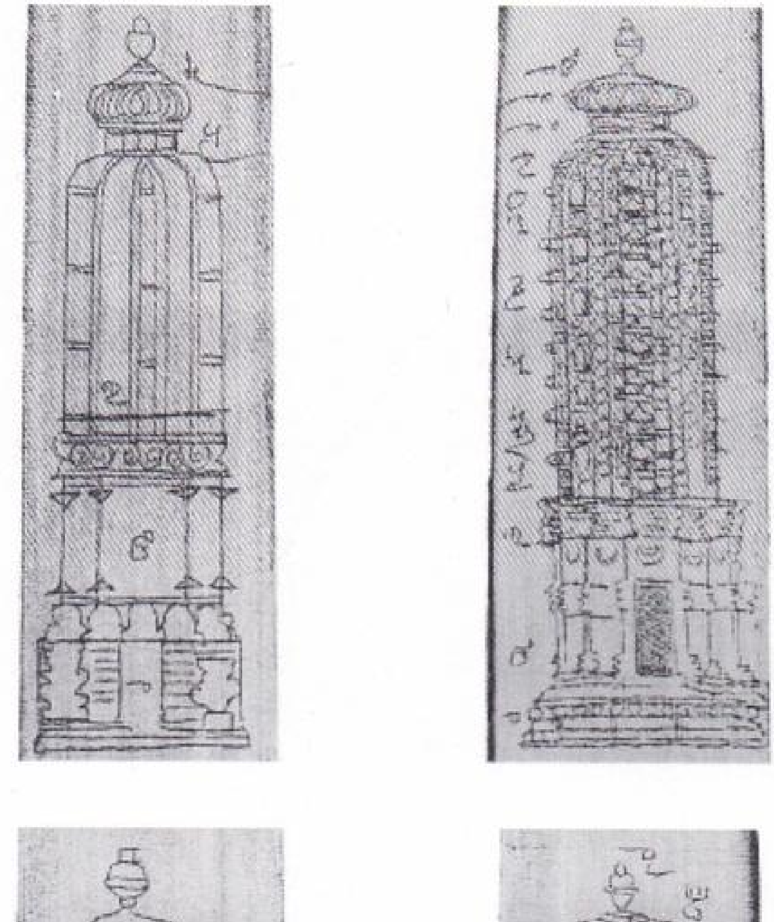
c) Vasuśrī type, II. 21 f.



d) Baudh, stellar temple

Plate XXXV

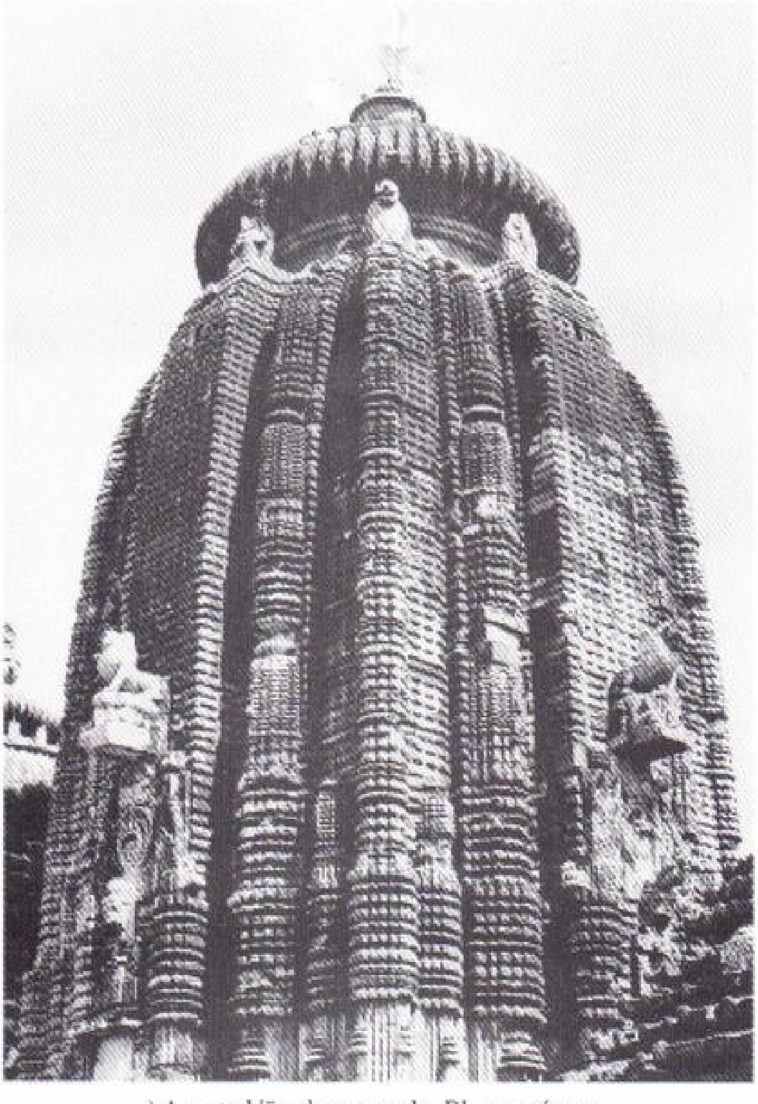
VARIOUS TYPES OF TEMPLES



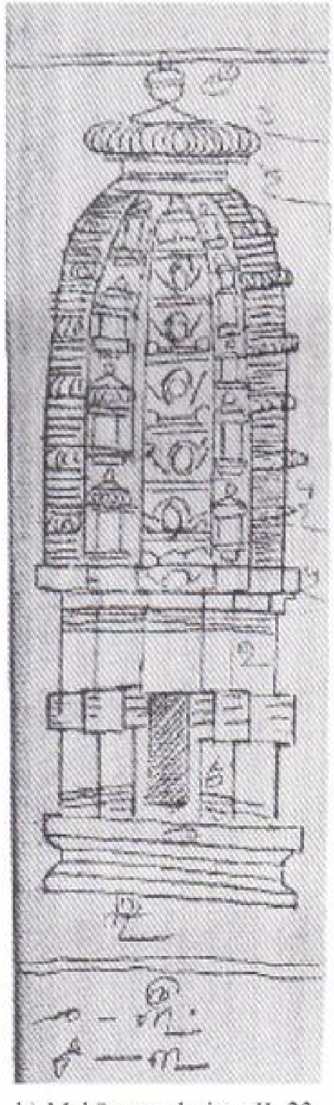
Designs without descriptions

Plate XXXVI

MAHĀMERU TYPE, II. 23-29



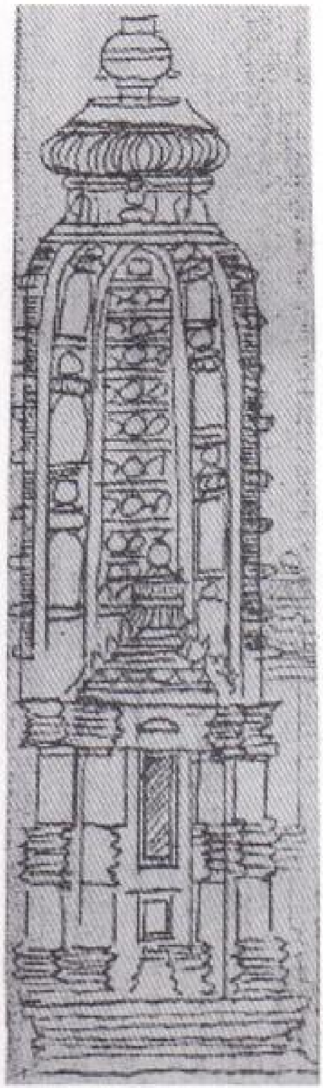
a) Ananta Vāsudeva temple, Bhuvaneśvara



b) Mahāmeru design, II. 23

Plate XXXVII

KAILĀSA TYPE, II. 30 ff.



a) Kailāsa design



b) Liṅgarāja temple, Bhuvaneśvara

c) Ground-plan of Liṅgarāja temple

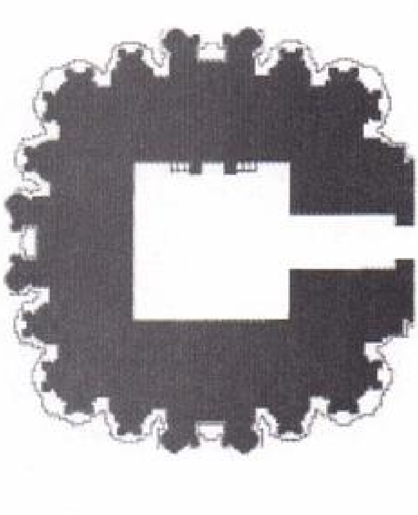
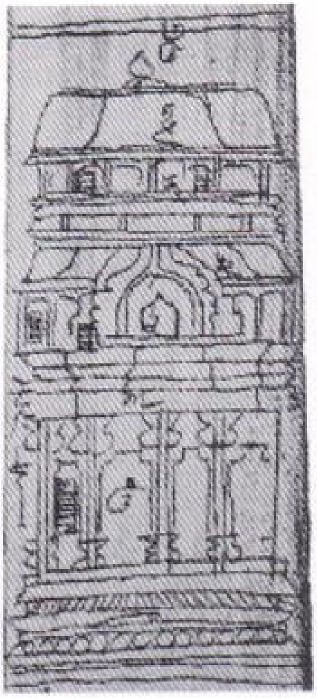


Plate XXXVIII

VAITĀL TYPE, II. 45 ff.



a) Vaitāl design, II. 45-66



b) Vaitāl Deul, south-east side



c) west-side (back)

Plate XXXIX

VAITĀL DEUL



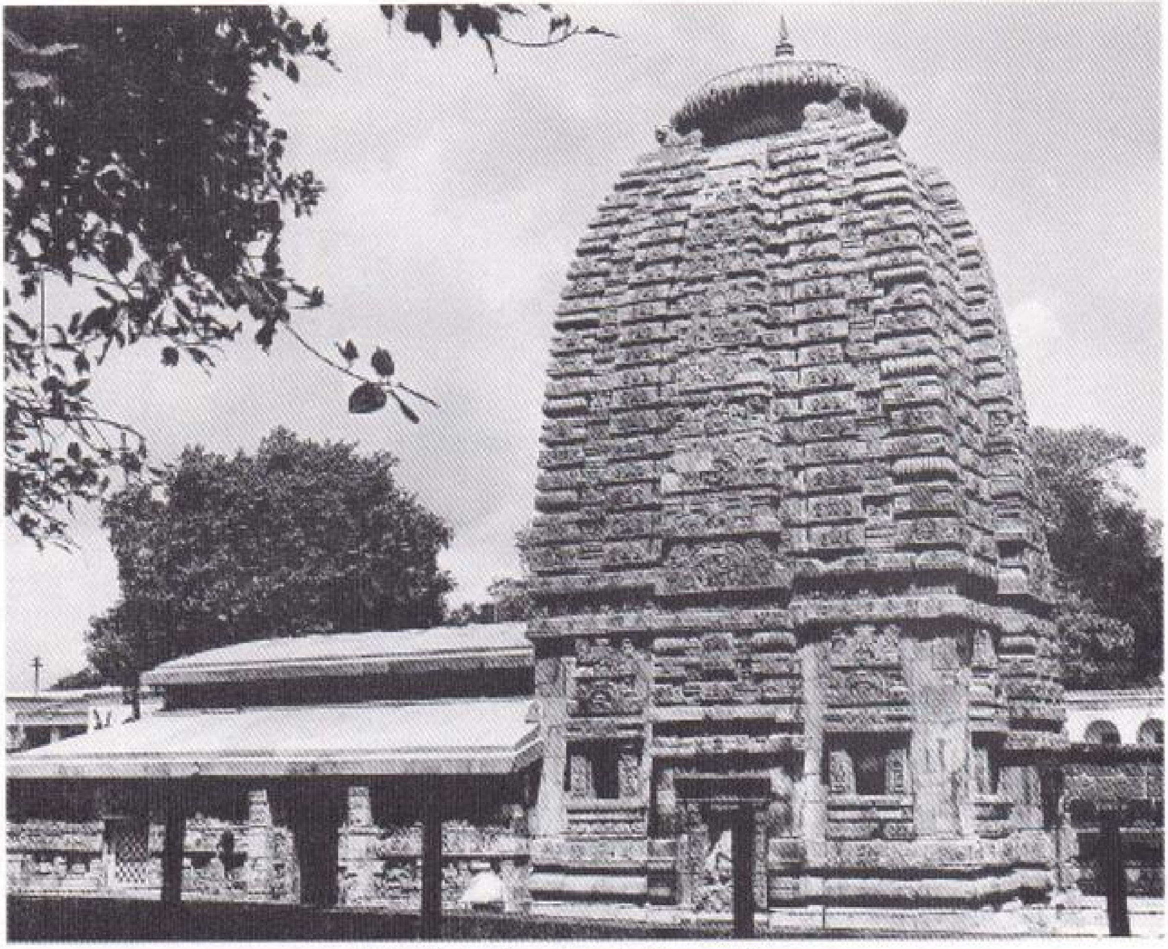
a) Roof-portion from east



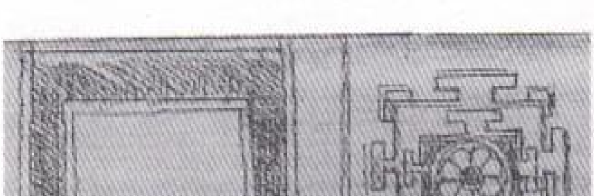
b) south-side

Plate XL

TRIRATHAGARBHA TYPE, II. 96 f.



a) Paraśurāmeśvara temple, Bhuvaneśvara



b) Bhairava yantra, II. 69-72



c) Kārttikeya in eastern niche

Plate XLI

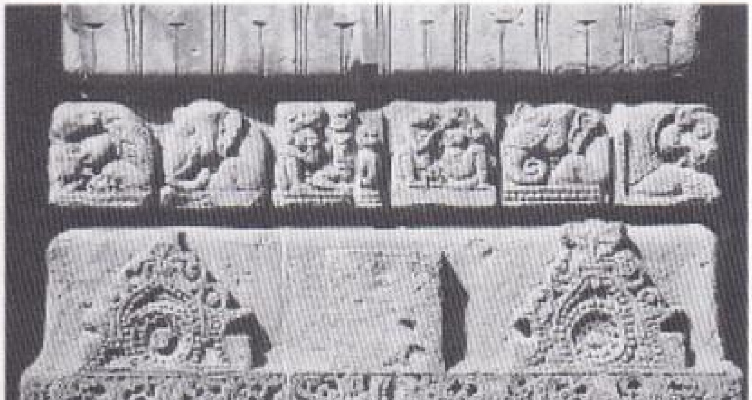
PARAŚURĀMEŚVARA TEMPLE



a) Śikhara from east, II. 84-89



b) Śikhara



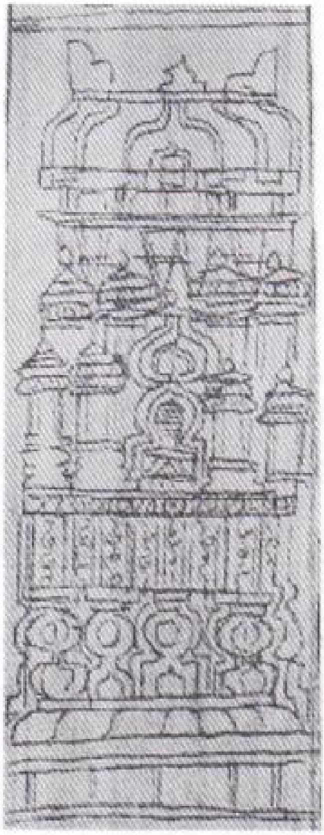
c) Detail of anartha, II. 78



d) Detail, Ṛṣi

Plate XLII

HEMAKŪṬA TYPE OF TEMPLE, II. 100 ff.



a) Hemakūṭa design



b) Gaurī temple



c) Gaurī temple, Rāhā

Plate XLIII

HEMAKŪṬA TYPE OF TEMPLE



Gaṅgeśvarī temple, Bayalisbati

Plate XLIV

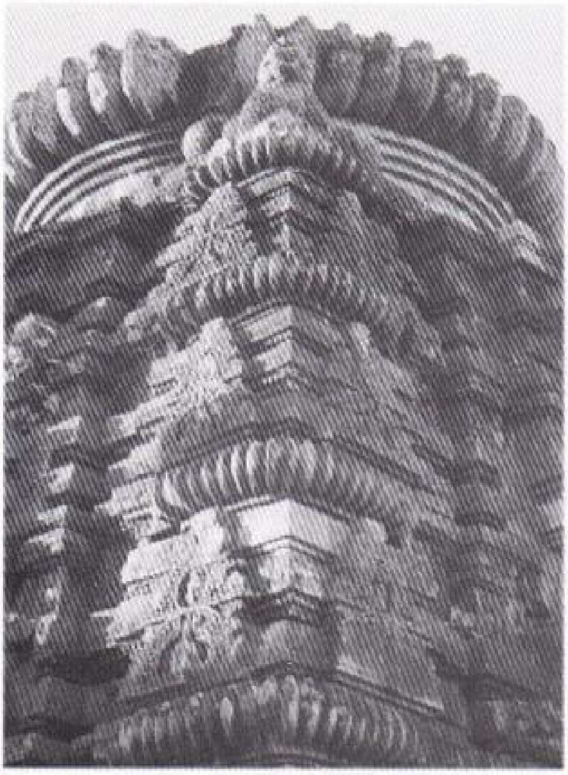
VARIOUS TYPES OF KOṆAKAS, II. 107-115



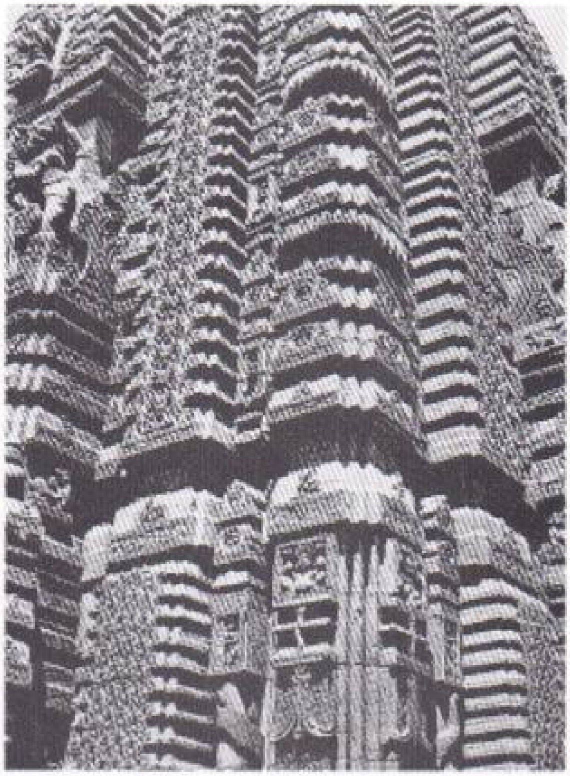
a) Type 2: Vaitāl Deul



b) Paraśurāmeśvara temple



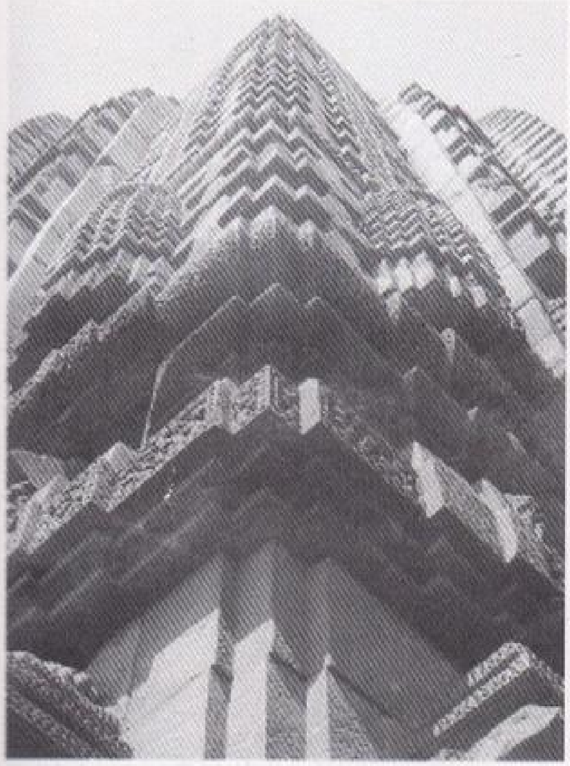
c) Type 5: Mārkaṇḍeyeśvara



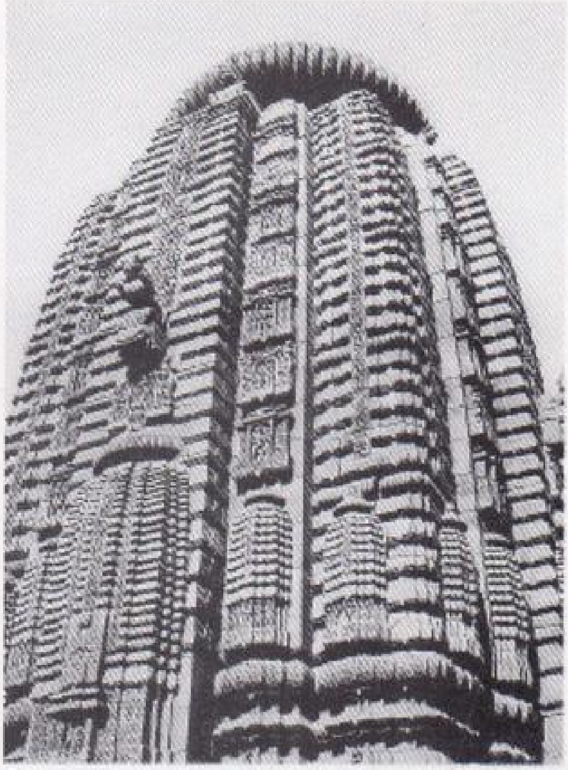
d) Type 8: Mukteśvara temple

Plate XLV

VARIOUS TYPES OF KOṆAKAS



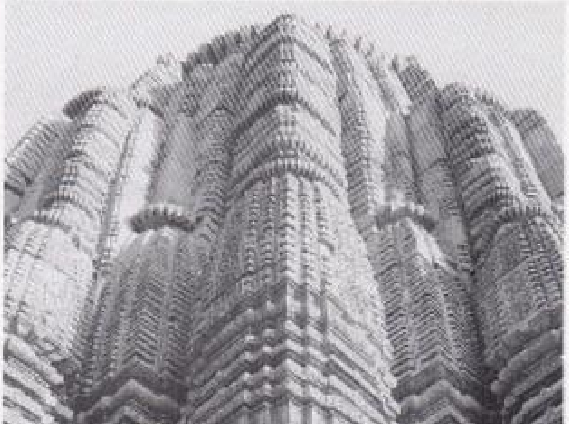
a) Brahmeśvara temple



b) Brahmeśvara temple



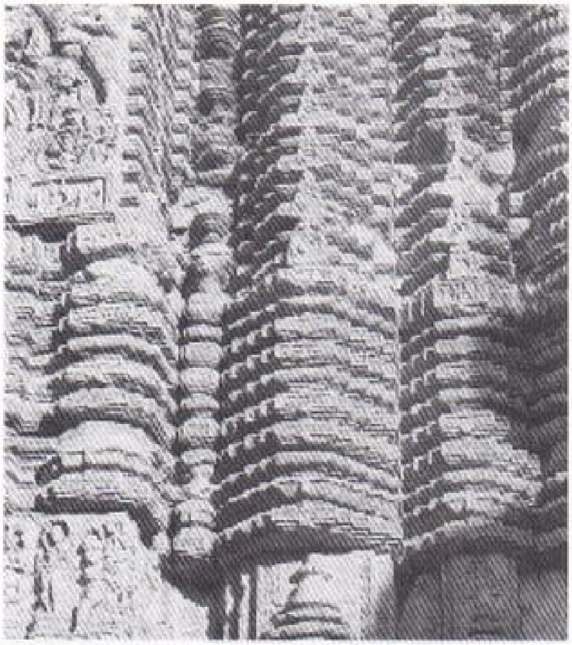
c) Gandharāḍi temple



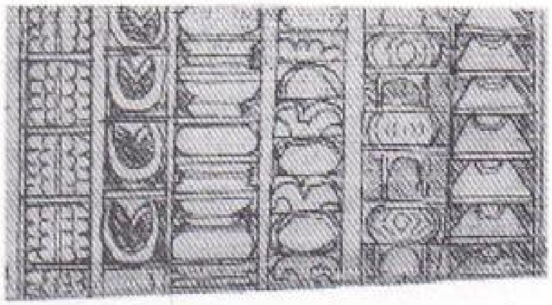
d) Rājarāṇī temple

Plate XLVI

VARIOUS ANURĀHĀS, II. 116-124



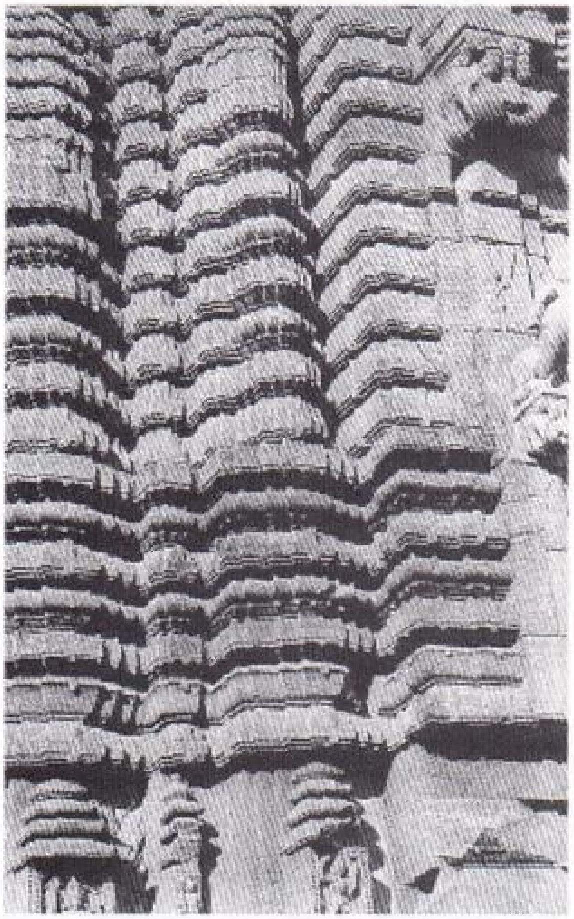
a) Kumbha type, Citrakāriṇī temple



a. b. c. d. e. f.

b) Designs of Anurāhās

a. Gṛha type
b. not defined
c. Kumbha type
d. Miśra type
e. Guṇa type



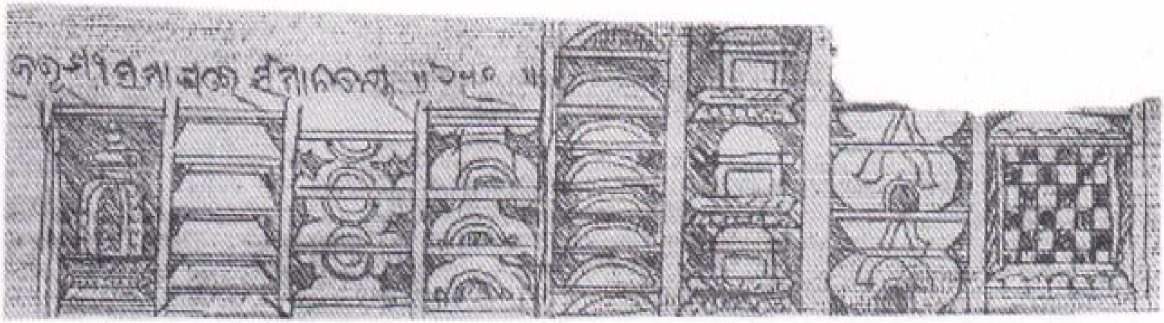
c) Gṛha types, Megheśvara temple



d) Gṛha and Guṇa type, Mukteśvara temple

Plate XLVII

ANARTHAS AND RĀHĀS, II. 125 ff.



a) Various anartha designs



b) Guṇa type of rāhā,
Mukteśvara temple



c) Maṇḍaladvāra type of anartha, Vajramastaka type of rāhā, Mārkaṇḍeyeśvara temple

Plate XLVIII

VARIOUS RĀHĀS, II. 136-151



a) Gambuja design



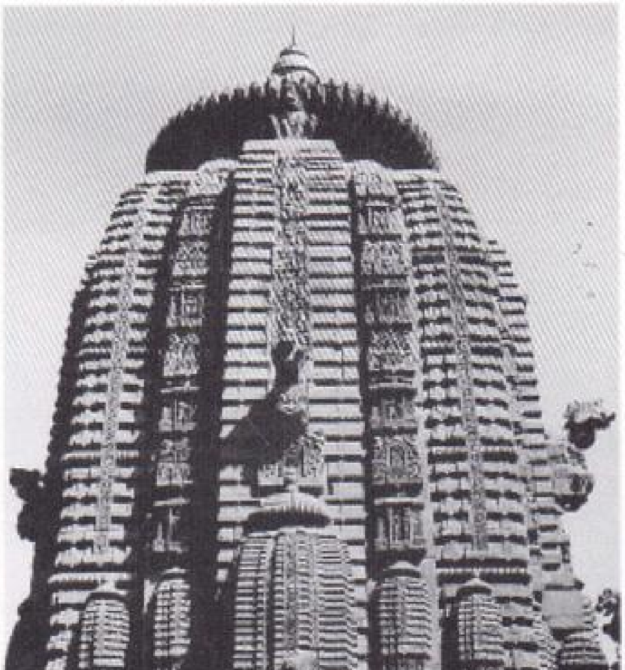
b) Guṇa design



c) Rāhā with rathas, Paraśurāmeśvara temple



d) Gambuja type, Mohinī temple



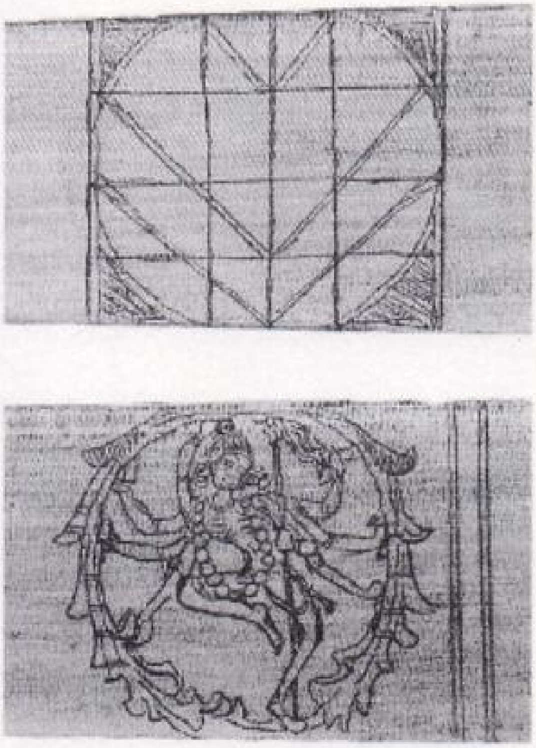
e) Cheda type, Brahmeśvara temple

Plate XLIX

NAṬĀMBARA IMAGES



a) Vāmadeva, Brahmeśvara temple, II. 187 ff.



b) Naṭāmbara yantra and Vāmadeva, II. 203 ff.



c) Naṭāmbara No. 2 from Vaitāl Deul, Bhuvaneśvara, II. 192 ff.

Plate L

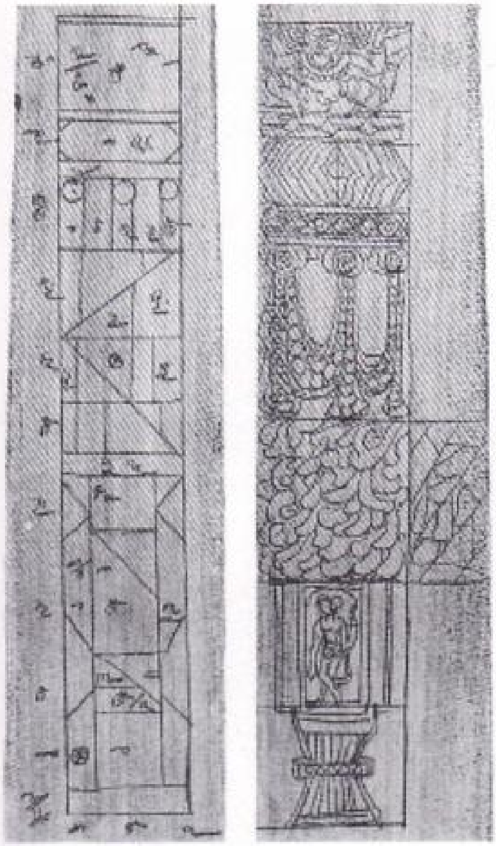
PADMAGARBHA TYPE OF TEMPLE, II. 255 ff.



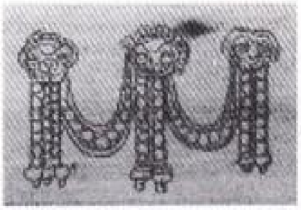
Tīrtheśvara temple, Bhuvaneśvara, front-view

Plate LI

PAÑCAKARMA AND KOṆAKA OF PADMAGARBHA



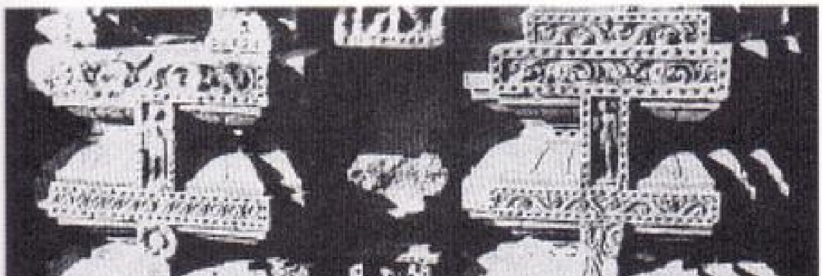
a) Koṇaka designs, II. 270



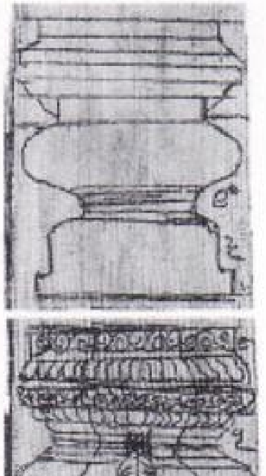
b) Ālamba



c) Koṇaka, Tīrtheśvara temple



d) Pañcakarma of Tīrtheśvara temple



e) Pañcakarma designs, II. 262

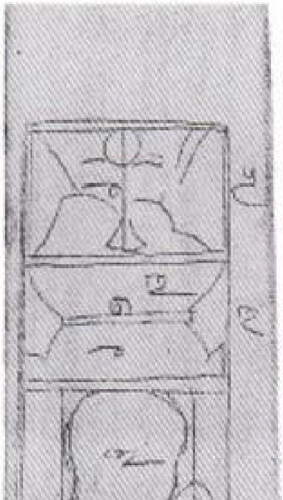
Plate LII

NĀGA-PILLAR DESIGNS FOR ANURĀHĀS, II. 288-296

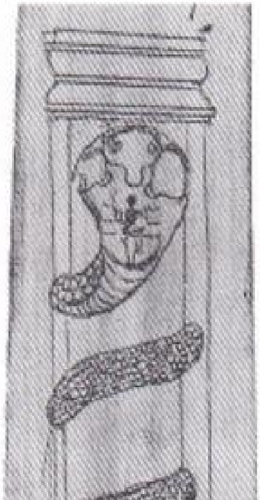


a) hoods





b) pillar



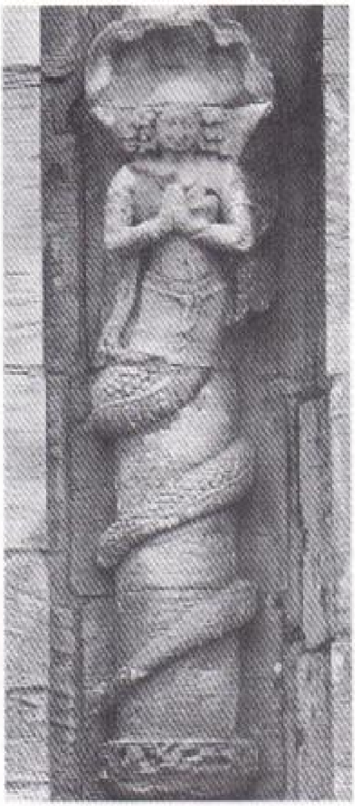
c) pillar

d) types of Nāgas

Plate LIII

VARIOUS TYPES OF NĀGA-PILLARS

a) Vārāhī temple





b) Koṇārka



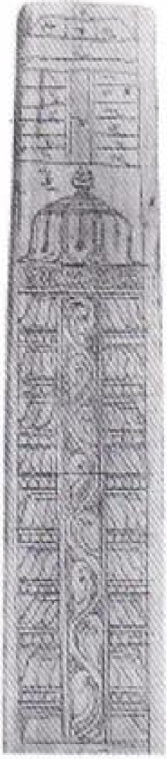
c) Mukteśvara temple



d) Koṇārka

Plate LIV

ANARTHA OF THE PADMAGARBHA, II, 297 ff.

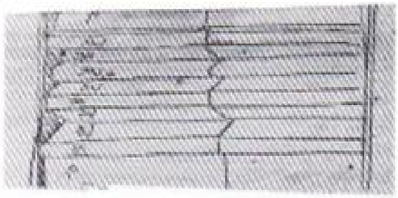


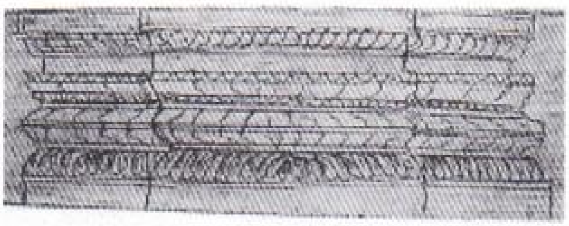
a) Anartha design



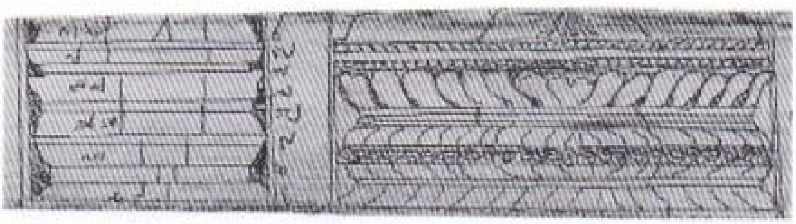
b) Anartha-pāga, Tīrtheśvara

RĀHĀ OF THE PADMAGARBHA

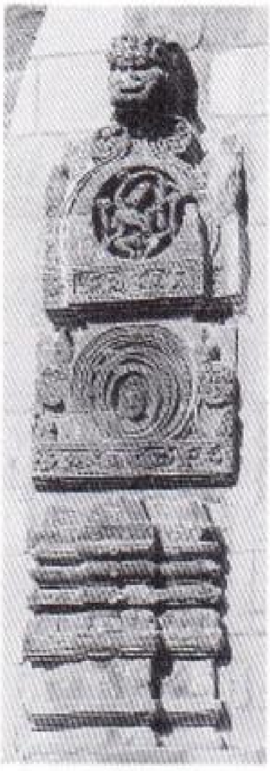




c) Rāhā designs



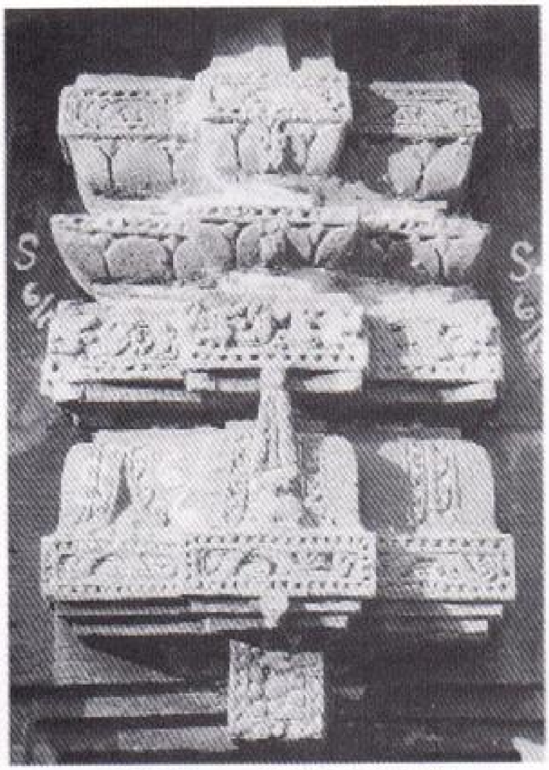
d) Rāhā designs with and without ornamentation



e) Rāhā of Tīrtheśvara temple, front-view

Plate LV

TĪRTHEŚVARA TEMPLE



cūlikā

lotus petals

paṭṭikā in depth

pheṇi

khāndi

cūlikā

vasanta

khāndi

padma-rekhā

paṭṭi

Lakṣmī bandha

door-frame

a) Ūrdhva garbhikā, II. 370 ff.



pīṭhikā

paṭṭi

pheṇikā

khāndi

pheṇikā

khāndi

paṭṭikā

khāndi

padma-pīḍha

vasanta paṭṭi

niches with sculptures

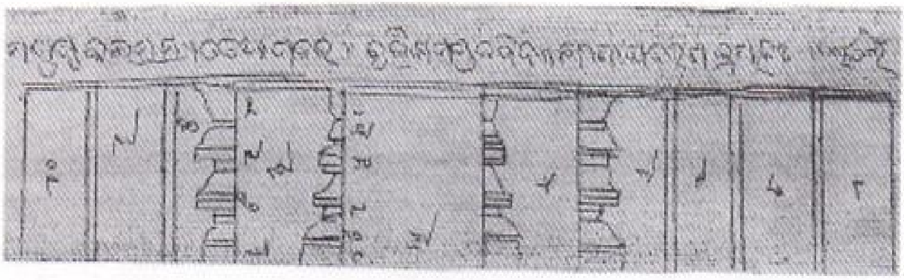
paṭṭi

padma-pīṭha

b) Tala garbhikā, II. 338 ff.

Plate LVI

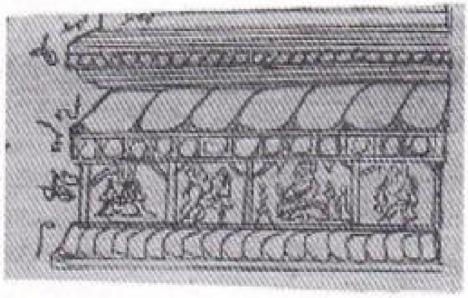
TĪRTHEŚVARA TEMPLE

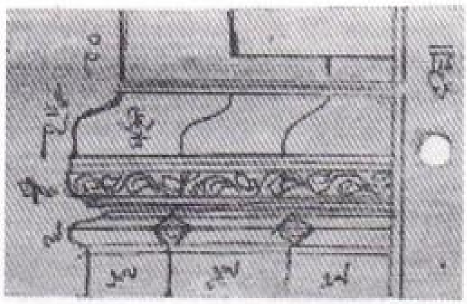


a) Garbhikā profiles

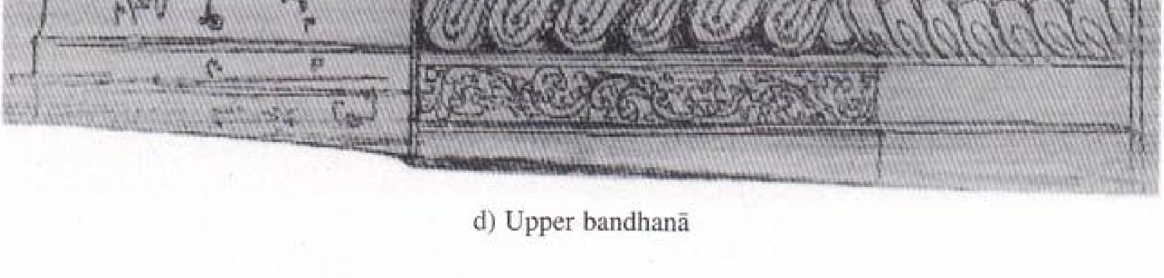


b) side-pilaster of the niche, II. 345





c) Tala garbhikā designs



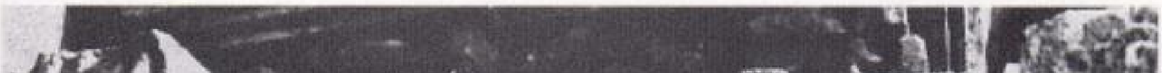
d) Upper bandhanā

Plate LVII

TĪRTHEŚVARA TEMPLE



a) Vajramastaka on the rāhā, II. 398



b) Upper bandhanā, II. 379

Plate LVIII

KĀMAGARBHA OR VIMĀNAMĀLINĪ TYPE OF TEMPLE, II. 409 ff.



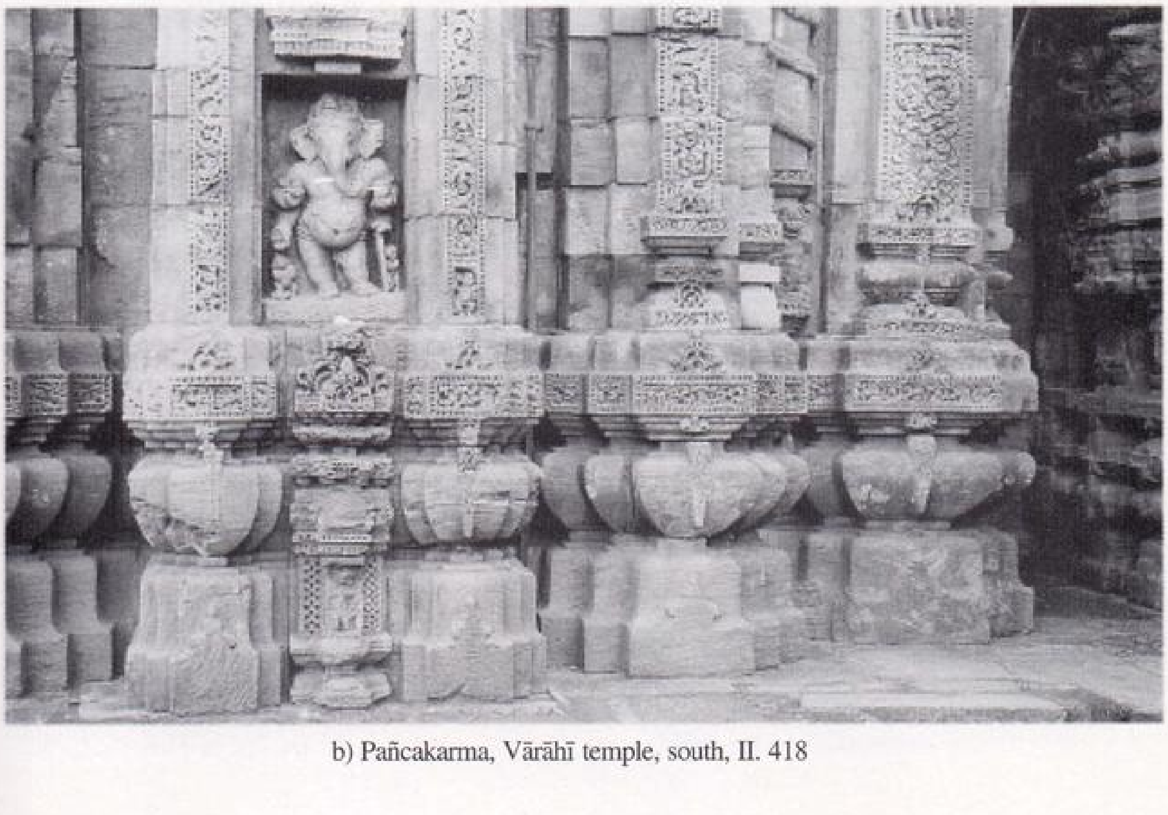
Vārāhī temple, Caurasi

Plate LIX

VĀRĀHĪ TEMPLE, CAURASI



a) General view of the Vārāhī temple, Caurasi



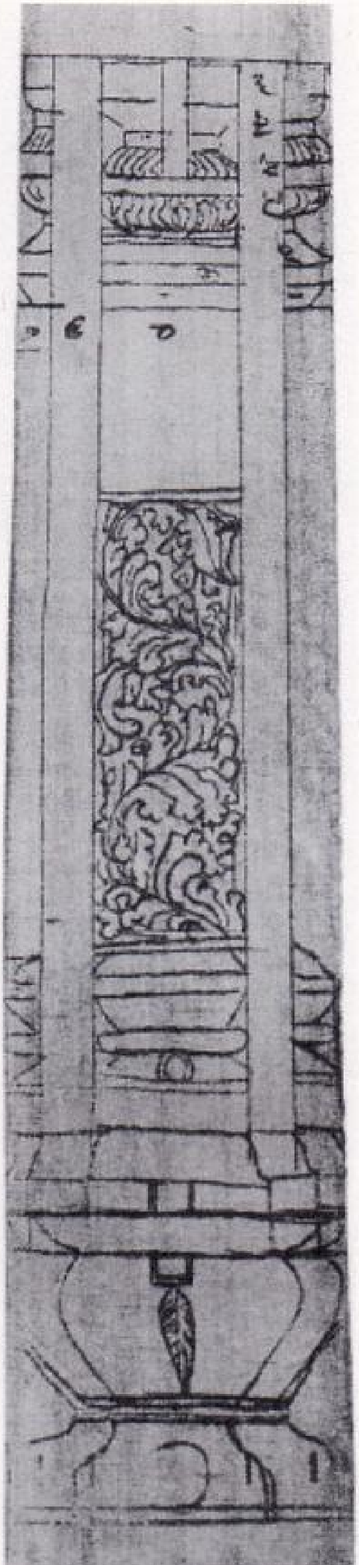
b) Pañcakarma, Vārāhī temple, south, II. 418

Plate LX

VĀRĀHĪ TEMPLE, CAURASI



a) Koṇaka of Kāmagarbha



b) Design of Koṇaka, II. 425

Plate LXI

VĀRĀHĪ TEMPLE, CAURASI



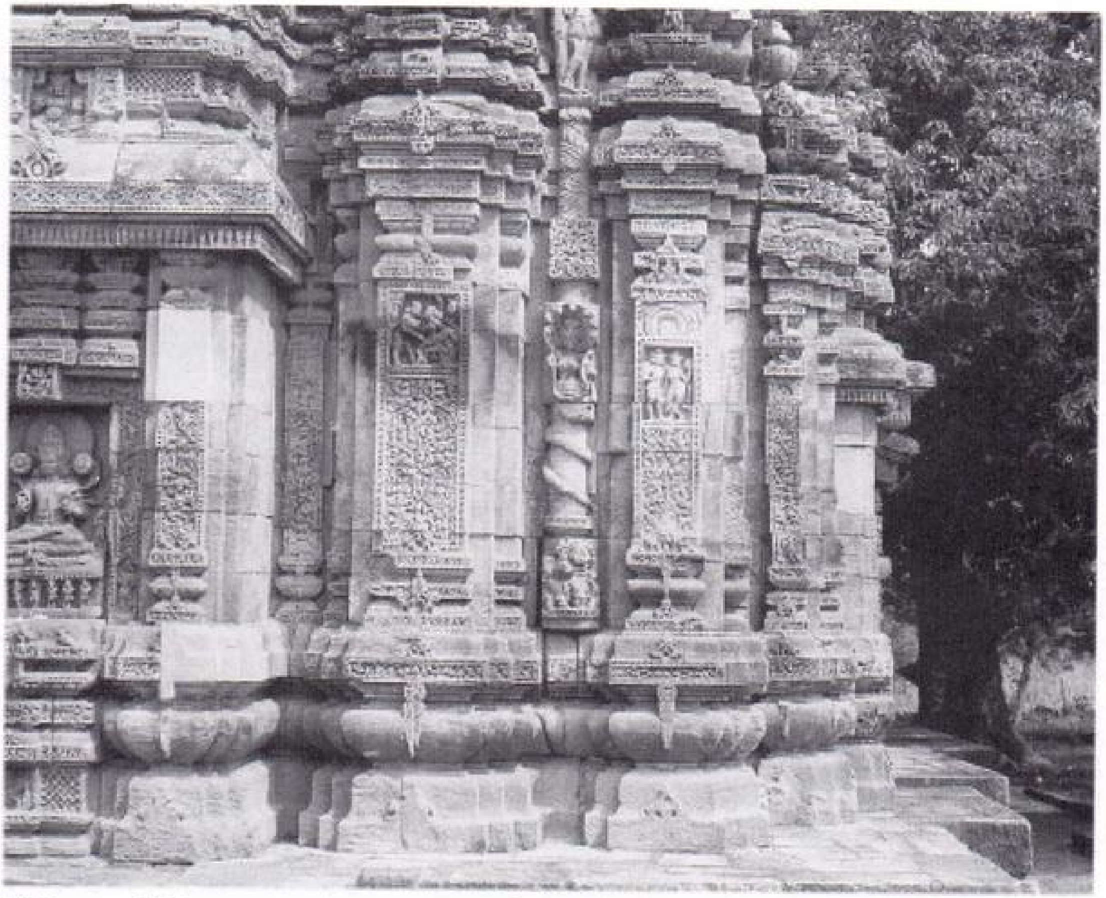
a) Koṇa vimānikā, II. 449



b) Koṇaka pāga and anurāhā, II. 466

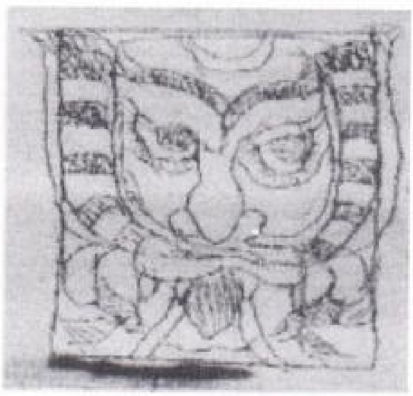
Plate LXII

VĀRĀHĪ TEMPLE, CAURASI



rāhā anurāhā anartha anurāhā koṇaka

a) Anartha and two types of anurāhās, II. 466 ff. and 494 ff.



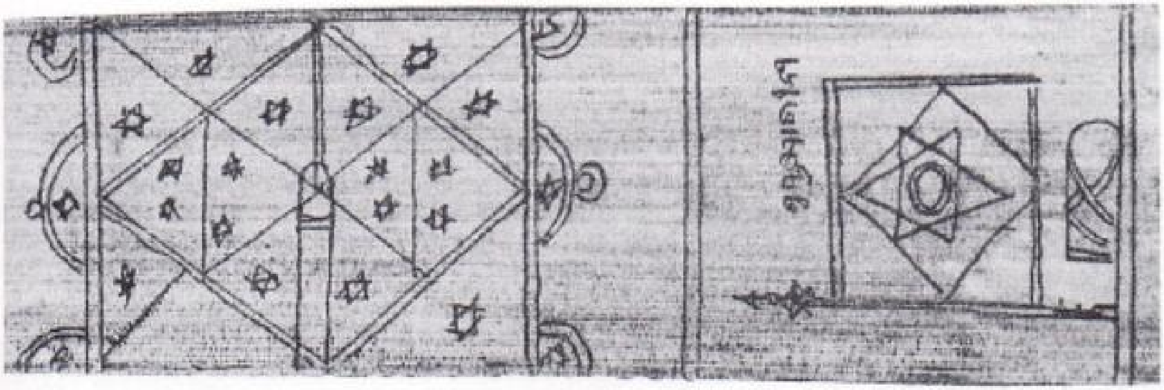
b) Design of Lion-head



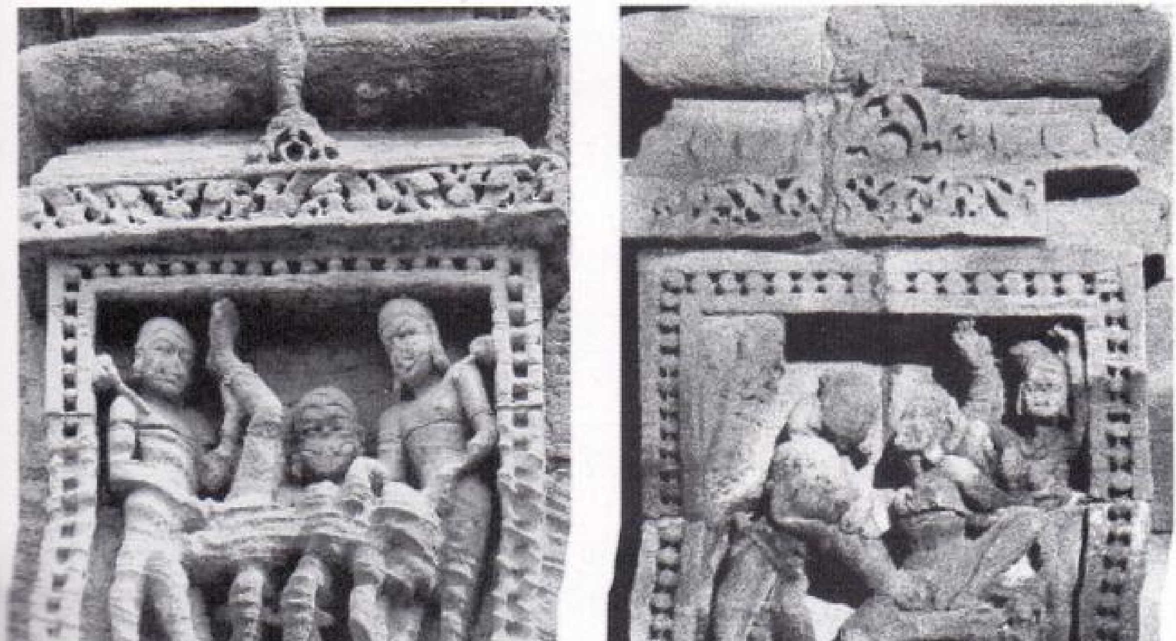
c) Lion-head

Plate LXIII

VĀRĀHĪ TEMPLE, CAURASI



a) Kāmakalā yantra, II. 508 ff.



b) Kāmabandha, II. 498 ff.

Plate LXIV

VĀRĀHĪ TEMPLE, CAURASI



Rāhā-pāga with Sūrya as Pārśvadevatā, II. 543 ff.

Plate LXV

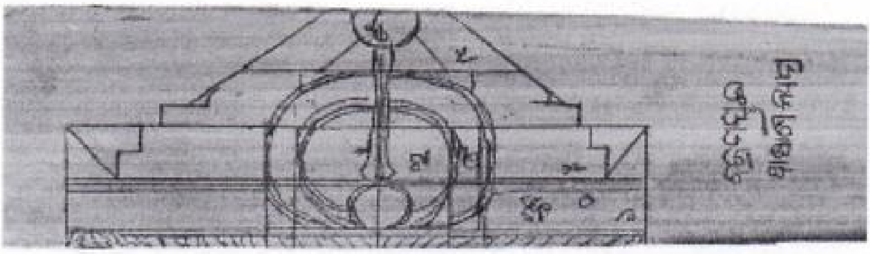
VĀRĀHĪ TEMPLE, CAURASI



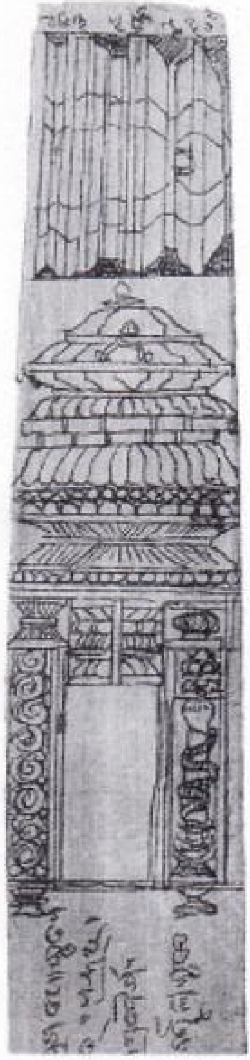
Sūrya as Pārśvadevatā

Plate LXVI

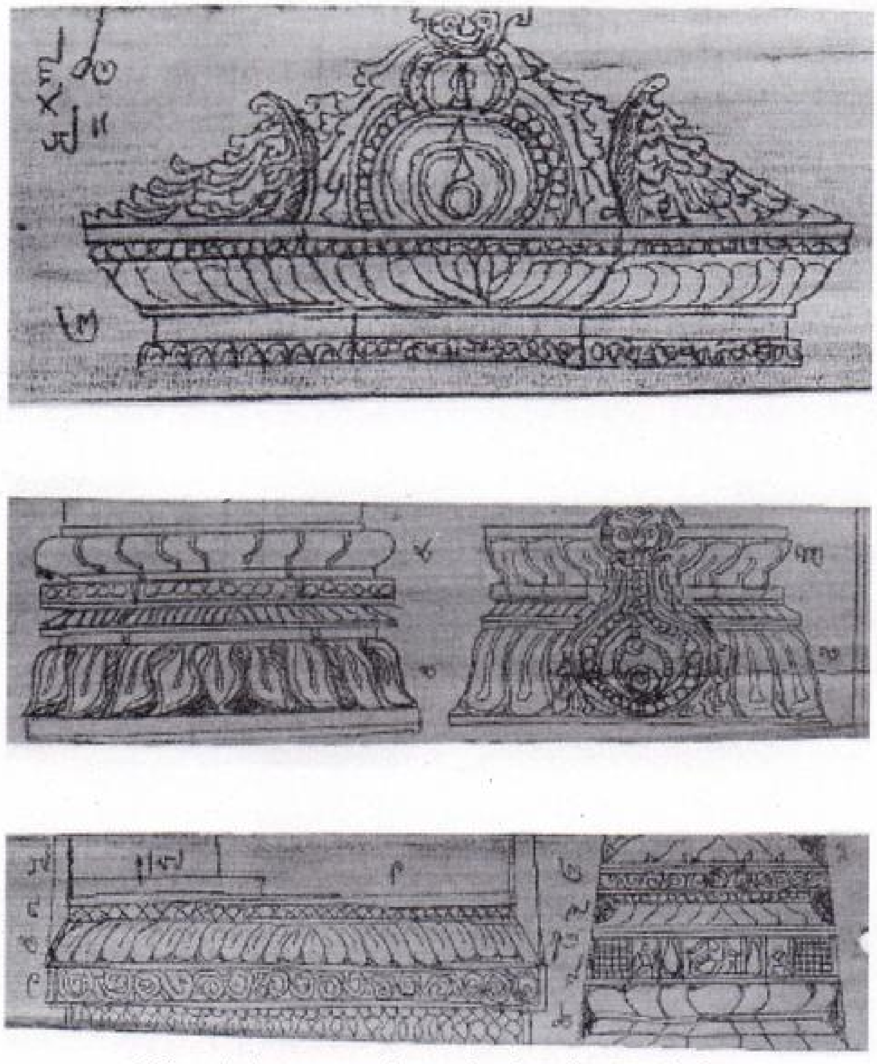
RĀHĀ VIMĀNIKĀ



a) Diagram of Vajramastaka



b) Niśa and Vimānikā



c) Three designs composing a rāhā vimānikā, II. 553 ff.

Plate LXVII

VĀRĀHĪ TEMPLE, CAURASI



Rāhā-pāga with vimānikās, II. 553 ff.

Plate LXVIII

VĀRĀHĪ TEMPLE, CAURASI



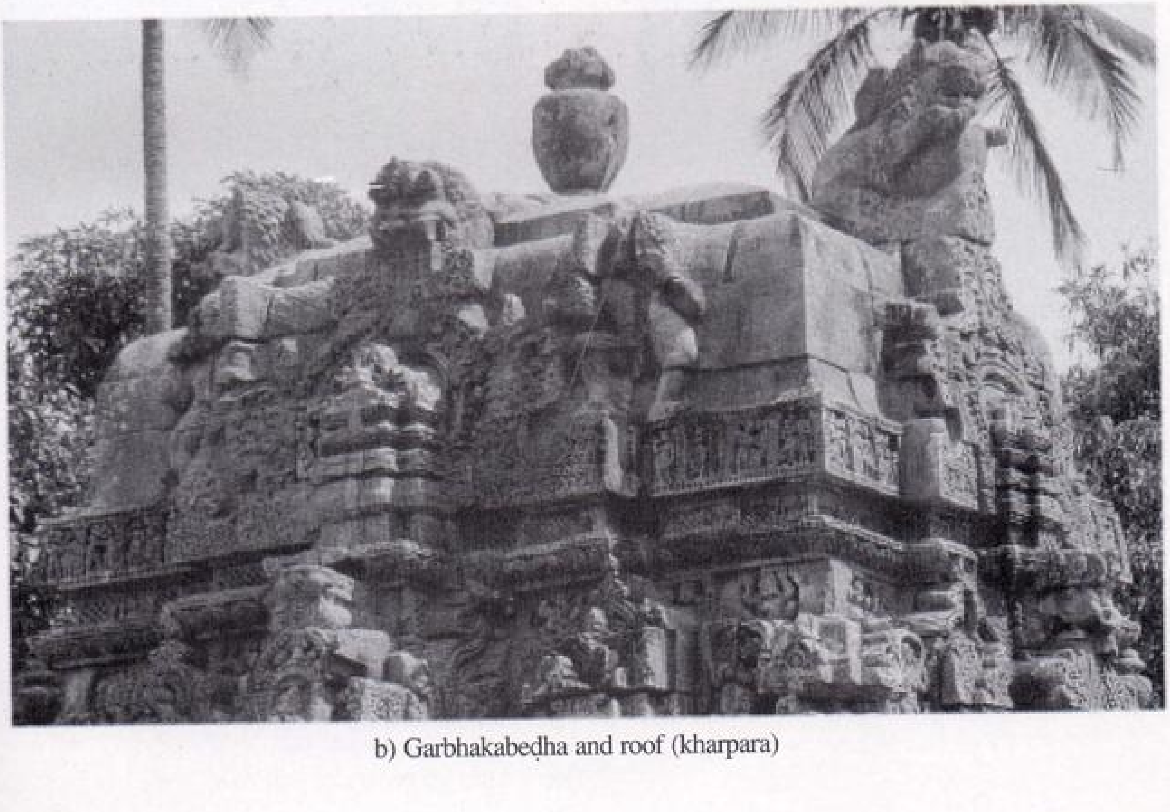
Rāhā (south) and junction between vimāna and mukhaśālā, II. 595 ff.

Plate LXIX

VĀRĀHĪ TEMPLE, CAURASI



a) Upper tiers and roof (backside), II. 611 ff.



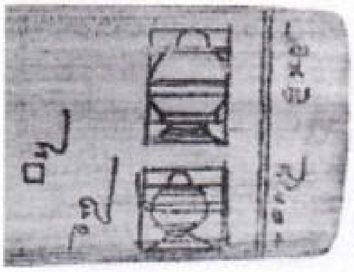
b) Garbhakabeḍha and roof (kharpara)

Plate LXX

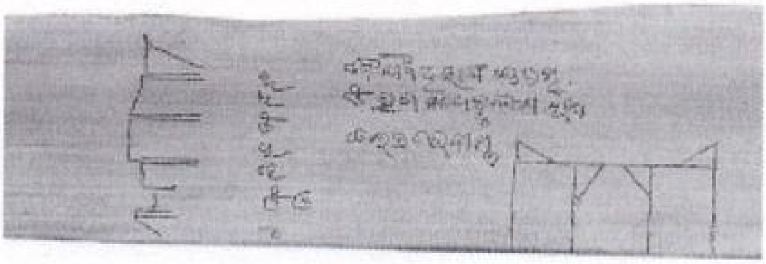
VĀRĀHĪ TEMPLE, CAURASI



a) Mudraka-bhāga, II. 623-648



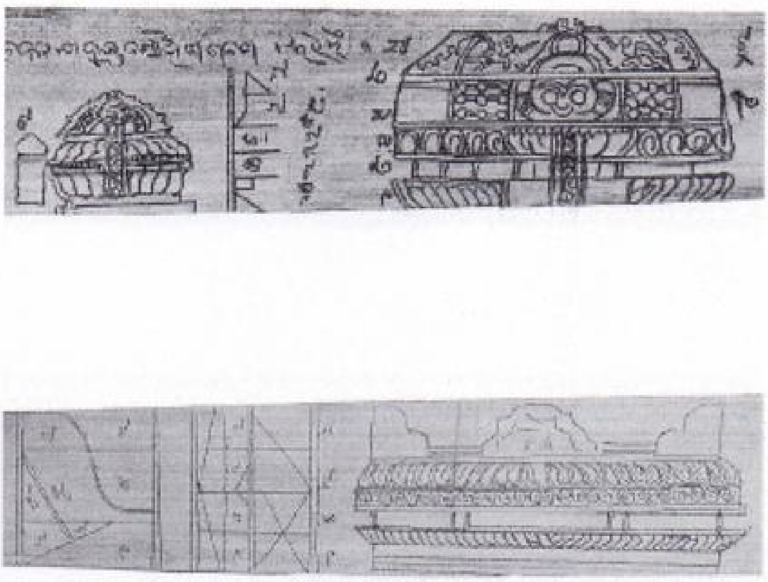
d) Kalaśa, II. 686



b) Roof-profiles



e) Yūpa, Koṇārka, II. 688



c) Lion yantra, II. 667
Other types of roofs, II. 649-658

Plate LXXI

TYPES OF LIONS, II. 663 ff.



a) Jāgrata, Mukteśvara



b) Jāgrata, Mukteśvara



c) Virāja, Koṇārka



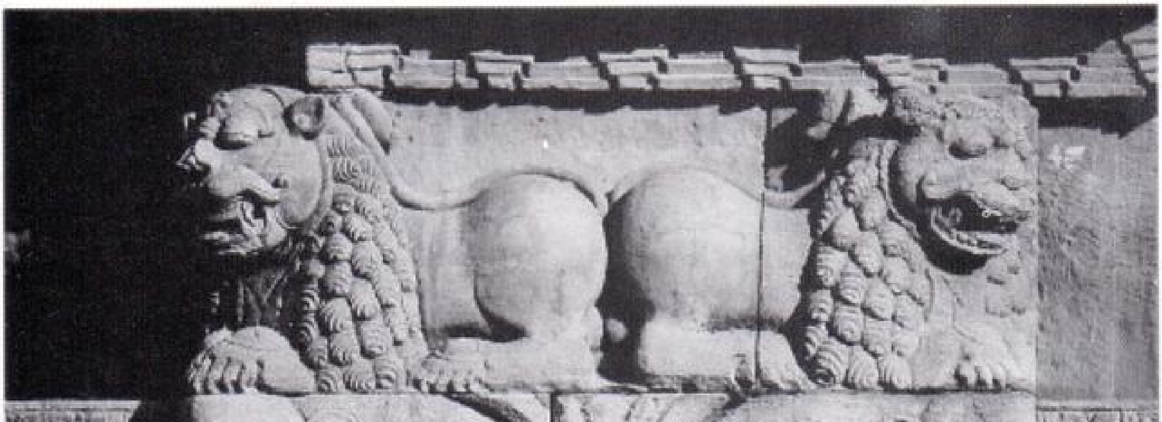
d) Virāja, Koṇārka

Plate LXXII

TYPES OF LIONS



a) Udyata, Vārāhī temple



b) Gajākrānta, Vaitāl Deul

Plate LXXIII

VĀRĀHĪ TEMPLE, CAURASI



a) Vārāhī Devī

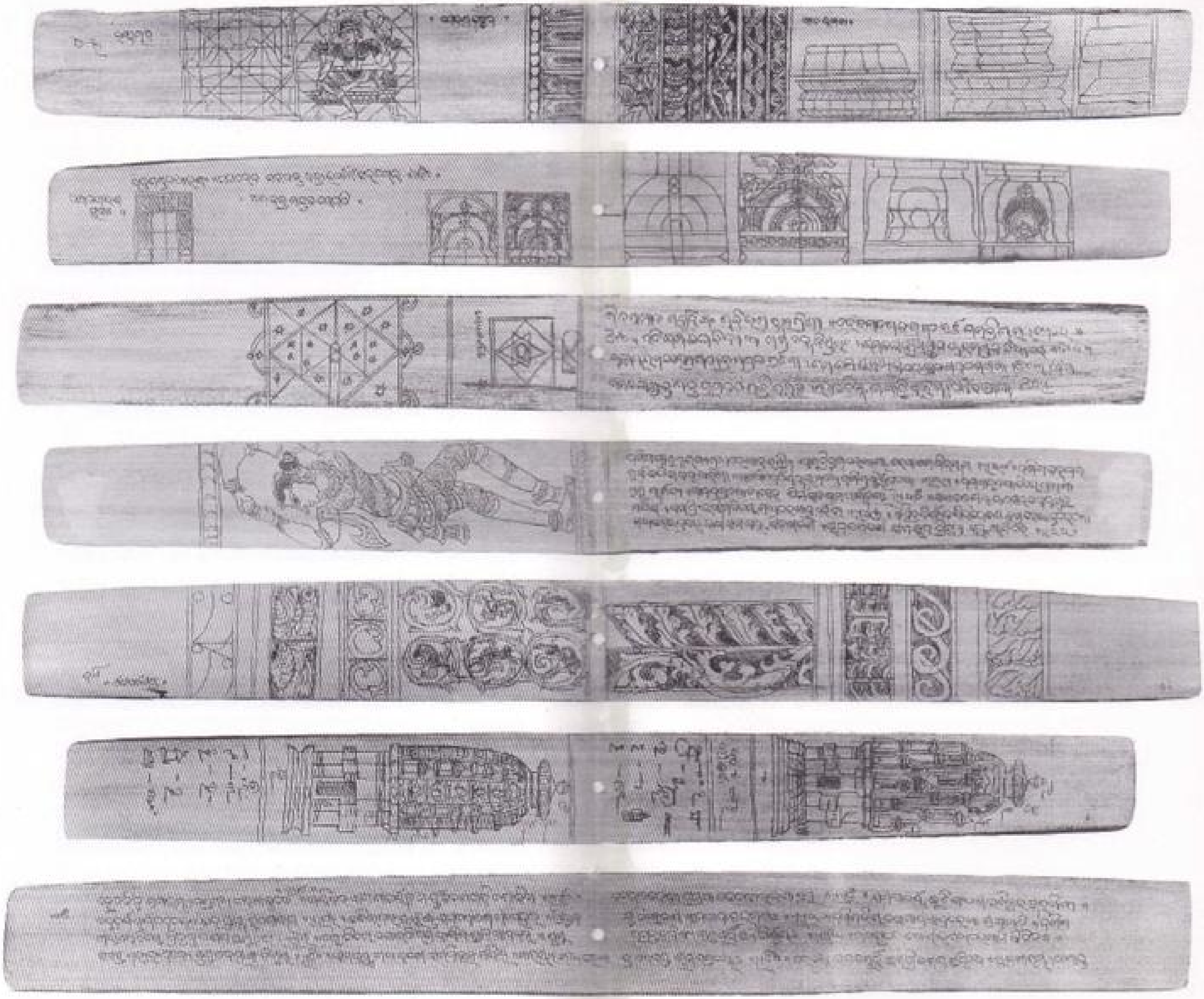


b) Placing of the pedestal, II. 740

c) Kaṇi-pītha and padma-pīṭha, II. 754 ff.

Plate LXXIV

SELECTION OF LEAVES FROM THE PALM-LEAF MANUSCRIPT OF ŚILPA PRAKĀŚA



ALICE BONER (1889-1981) who first discovered and translated the Śilpa Prakāśa, was a Swiss artist and an outstanding scholar on Indian art, especially Orissan temple architecture and sculpture. Her other important publications include *Principles of Composition in Hindu Sculpture: Cave Temple Period* (Leiden 1962) and *New Light on the Sun Temple of Konarka* (Varanasi 1972).

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BETTINA BÄUMER is a scholar of Sanskrit, Āgama/Tantra, Indian aesthetics and temple architecture of Orissa. She has been Professor of Religious Studies in Vienna University and at present she is a Fellow at the Indian Institute of Advanced Study, Shimla. Her publications include *Vāstusūtra Upaniṣad* (with Alice Boner and S.R. Sarma), *Śilparatnakośa* (with R.P.Das), editing of *Kalātattvakośa, A Lexicon of Fundamental Concepts of the Indian Arts* (Vols. I, II, III), translations from Sanskrit into German and three books on Kashmir Śaivism in German.

RAJENDRA PRASAD DAS is a noted historian of Orissa who has been serving in the Archaeological Survey of India, then Professor of History and Principal in various colleges of Orissa. He has co-authored Alice Boner's book *New Light on the Sun Temple of Konarka.*

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